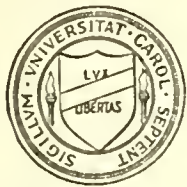


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THE BELLS OF CORNEVILLE

(LES CLOCHES DE CORNEVILLE)

COMIC OPERA IN THREE ACTS

BY
ROBERT PLANQUETTE

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THE BELLS OF CORNEVILLE.

CHARACTERS OF THE OPERA.

<i>SERPOLETTE</i> , THE GOOD-FOR-NOTHING	SOPRANO
<i>GERMAINE</i> , THE LOST MARCHIONESS	MEZZO SOPRANO.
<i>GERTRUDE</i>	VILLAGE MAIDENS.
<i>JEANNE</i>	
<i>MANETTE</i>	
<i>SUZANNE</i>	
<i>HENRI</i> , MARQUIS OF CORNEVILLE	BARITONE
<i>JEAN GRENICHEUX</i> , A FISHERMAN	TENOR.
<i>GASPARD</i> , A MISER	BASS.
<i>THE BAILLI</i>	BASS
<i>REGISTRAR (GREFFIER.)</i>	TENOR.
<i>ASSESSOR (L'ASSESEUR.)</i>	TENOR.
<i>NOTARY (LE TABELLION.)</i>	BASS.
VILLAGERS, ATTENDANTS OF THE MARQUIS.	

ARGUMENT.

HENRI, MARQUIS OF CORNEVILLE, who has been since childhood, owing to civil war, an exile, returns to his ancestral home on the occasion of the great annual fair which is being celebrated in the village that receives its name from his chateau. It is one of the old-fashioned Norman villages of the seventeenth century.

In the First Act, the curtain rises on an assemblage of village gossips, discussing scandal and small talk. **SERPOLETTE**, a cross between Fanchon and Boulotte, is the topic of conversation among the belles of Corneville. She comes in just in time to turn the tables on the others, and changes their taunts into expressions of rage. **GASPARD**, an old miser, wishes to marry his niece, **GERMAINE**, to the principal magistrate of the district, the **BAILLI**. This arrangement does not suit **GERMAINE**, nor a young fisherman named **JEAN GRENICHEUX**, who pretends that he has saved her life from drowning on a certain occasion. To escape from the power of old **GASPARD**, **GERMAINE** takes advantage of the privileges of the fair (a similar scene to that in the first act of "Martha"), and becomes the servant of the Marquis. Her example is followed by **GRENICHEUX** and **SERPOLETTE**.

The Second Act is taken up with the supernatural visitors who have made the Castle of Corneville so long an object of dread. **HENRI** determines to find out the real character of these ghostly appearances, and discovers that it is all the work of the old miser, who has concealed his treasures in the chateau. The discovery drives **Gaspard** crazy, especially when he hears the bells of the chateau ringing for the first time since the flight of the old Marquis.

The Third Act represents the grand fete given in honor of the return of **HENRI** to his ancestral home. **SERPOLETTE** arrives as a Marchioness, as some papers, found in the chateau, indicate that she is the lost heiress. The miser, however, recovers his reason, and shows that **GERMAINE** is the true Marchioness. A love Duet between her and **HENRI**, and the reconciliation of all the parties, bring the romantic story to a close.

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THE BELLS OF CORNEVILLE.

OPERA COMIQUE IN 3 ACTS.

ROBERT PLANQUETTE.

OVERTURE.

Allegro Moderato.

The musical score for the Overture of 'The Bells of Corneville' is presented in three systems. The first system, marked 'Allegro Moderato', consists of two staves (treble and bass) and spans eight measures. The second system, marked 'Andante', also consists of two staves and spans eight measures. The third system, which is the final system on the page, consists of two staves and spans six measures. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings like 'p' and 'pp'.

un poco animato.

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 2/4 time. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords. The dynamic marking *mf* is present in the first measure. The system concludes with a *rit.* (ritardando) marking in the sixth measure.

Second system of musical notation, measures 7-12. The melody continues with more complex rhythmic patterns, including triplets and sixteenth notes. The accompaniment remains consistent with the first system. The system ends with a double bar line.

Third system of musical notation, measures 13-18. The upper staff shows a change in the melody's contour. The lower staff continues with the accompaniment. The dynamic marking *pp* (pianissimo) is indicated in the first measure of this system.

BELLS.

Fourth system of musical notation, measures 19-24. This system introduces a new section for bells. The upper staff has rests for the first three measures, followed by a melodic line. The lower staff features a bass line with eighth notes. A *f* (forte) dynamic marking is present in the fourth measure. A wavy line labeled *8va basso* indicates an octave transposition for the lower staff.

Fifth system of musical notation, measures 25-30. The upper staff continues with the bell melody. The lower staff has a more active accompaniment. The dynamic marking *p* (piano) is shown in the sixth measure. The system concludes with a double bar line.

leggeramente.



Tempo di Valse.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The first two measures feature a complex, rapid sixteenth-note pattern in the right hand, while the left hand plays a steady eighth-note accompaniment. The third measure marks the beginning of a new section with a key signature change to D major (F# and C#) and a tempo change to 'Tempo di Valse'. This section starts with a piano (*p*) dynamic and features a more melodic right-hand line with dotted rhythms and a simple eighth-note accompaniment in the left hand.



The second system continues the waltz section. The right hand plays a series of eighth-note chords and single notes, often beamed together. The left hand continues with a consistent eighth-note accompaniment. The dynamics remain piano.



The third system continues the waltz section. The right hand features a mix of eighth and sixteenth notes, while the left hand maintains the eighth-note accompaniment. The dynamics remain piano.



The fourth system continues the waltz section. The right hand has a more active melody with some sixteenth-note runs. The left hand continues with the eighth-note accompaniment. The dynamics remain piano.

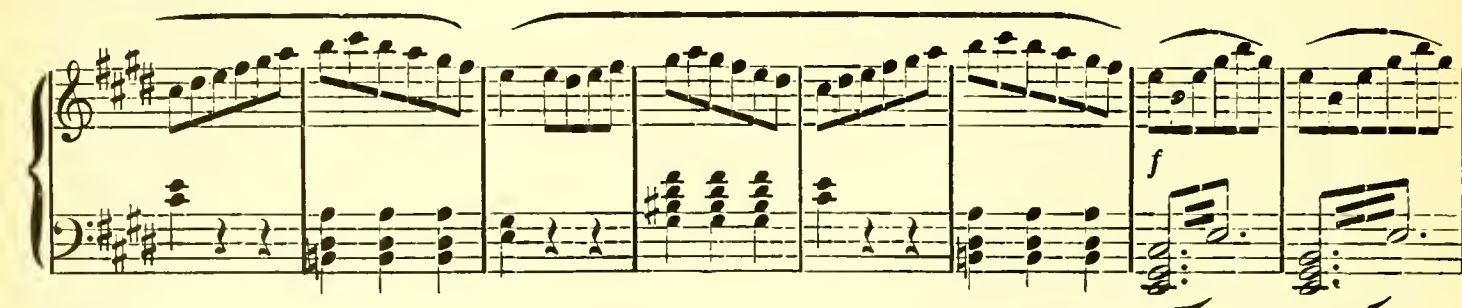


The fifth system continues the waltz section. The right hand has a more active melody with some sixteenth-note runs. The left hand continues with the eighth-note accompaniment. The dynamics remain piano.



The sixth system continues the waltz section. The right hand has a more active melody with some sixteenth-note runs. The left hand continues with the eighth-note accompaniment. The dynamics remain piano.





ACT I.

[The stage represents a Forest Scene near the village of Corneville. At the middle of the scene is a fountain somewhat to the right of the spectator. At the first entrance, left, is a tall post, bearing a bill on which is inscribed in large letters, "Corneville Market, Grand Hiring of Maid-servants, Coachmen and Domestics." Enter Peasants and village maidens.]

ALL WHO FOR SERVANTS.

No. 1a.

CHORUS.

Allegretto.

Musical score for the Chorus, measures 1-5. The score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a treble and bass staff. The melody is simple and rhythmic, with a rising line in the final measure.

SOPRANOS.

All who for servants are en - quir - ing,....

TENORS.

All who for servants are en - quir - ing,....

BASSES.

Musical score for the vocal parts (Soprano, Tenor, Bass) and piano accompaniment, measures 6-10. The vocal parts enter in measure 6 with the lyrics "All who for servants are en - quir - ing,....". The piano accompaniment continues with a steady rhythm. The score ends with a piano (p) marking in measure 10.

Just look at us if you'd be hir . . . ing,....

Just look at us if you'd be hir . . . ing,....

The

We're on our way, ...

And there you'll find what's to your

The fair's to-day, We're on our way, ...

And there you'll find what's to your

fair's to - day, We're on our way, And there you'll find what's to your mind, And there you'll find what's to your

mind.

MEN.

mind. We teamsters have the knack, Our sound - ing whips to crack !

GIRLS.

And for a strapping lass, You will not by us pass !

Yes ! there you'll find what's to your

Yes ! there you'll find what's to your

mind, Yes! there you'll find what's to your mind. The fair's to-day, We're on our way

mind, Yes! there you'll find what's to your mind. The fair's to-day, We're on our way

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "mind, Yes! there you'll find what's to your mind. The fair's to-day, We're on our way". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) appears in the final measure of the piano part.

All who for servants are en - quir - - ing,....

All who for servants are en - quir - - ing,....

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "All who for servants are en - quir - - ing,....". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

Just look at us if you'd be hir . . . ing, The fair's to -day, We're on our way, And there you'll

Just look at us if you'd be hir . . . ing, The fair's to -day, We're on our way, And there you'll

f *p*

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Just look at us if you'd be hir . . . ing, The fair's to -day, We're on our way, And there you'll". The piano accompaniment features chords and a bass line, with dynamic markings *f* and *p* in the first measure.

find..... what's to your mind.

find..... what's to your mind.

f

This system continues the musical piece with two vocal staves and piano accompaniment. The vocal staves have lyrics: "find..... what's to your mind.". The piano accompaniment includes a *f* dynamic marking in the third measure.

THEY SAY.

No. 1b.

AIR and CHORUS.

GERTRUDE.

Some reputations let us stain.....

JEANNE.

They say the Baillie ask'd Germal-ne, And

that..... she answer'd, no!

GIRLS.

We heard of that be-fore, and thus it must be so!

MANETTE.

Of course she did, and wherefore not?..... An-oth-er sweet-heart she has

The musical score is written for voice and piano. It features four vocal parts: Gertrude, Jeanne, a group of Girls, and Manette. The piano accompaniment is written in the lower staves. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings (sf, mf, p). The lyrics are written below the vocal lines.

SUZANNE.

got!
GIRLS.
Who is it, who?

Jean Grenl - cheux!

Can that be true! Jean Grenicheux!

f *dim.*

With Ser - polette we tho't that he Always was keeping com - pany!

f *p* *cres.*

Enter SERPOLETTE.

Ah! who gossip so free of Ser - - po - lette! Tell it out!

GIRLS.
She here!

tr *p*

JEANNE.

SERPOLETTE

We were say - ing, that they said, *MANETTE.* Come,

That they heard oth - ers say - ing, that Jean Gre - nicheux.. *rit.*

out with it, now do ! is what ? 0

Well, thus the gossip ran, That he is - - - Why, your young man !

well, since gos - sip is the village fashion, Why put one's self in - to a passion ? Rather, like you, I'll gossip

too ! They

Allegretto.

say,..... They say that Jeanne, sheep tending,

GIRLS. *rall.*

They say — They say — They say — They say that Jeanne, sheep tending,

rall.

SERPOLETTE.
Allegretto.

Leaves them browsing in the vale, Then towards the upland wending, Lists a certain shepherd's tale,

p

Liste a certain shepherd's tale! And the lit-tle lambs go stray-ing, What is that to am'rous

pair! Not a tit-tle do they care! That is what the folks are say-ing! They

say,..... They

GIRLS.

They say, they say, they say, they say, they say,.....

say two forms are seen, At night by eyes so keen, One form is call'd Su-zanne, The other

is a man..... What they say or what they do, Ladies,

I will leave to you! Ah!.... why don't they court in o - pen day!.... That's what folks say!

SOPRANOS.

They say two forms are seen, At night by eyes so keen, One form is call'd Su-

TENORS.

They say two forms are seen, At night by eyes so keen, One form is call'd Su-

BASSES.

-zanne, The other is a man! What they say or what they do, Ladies, we must leave to

-zanne, The other is a man! What they say or what they do, Ladies, we must leave to

PEASANT GIRLS.

E - nough, miss, of your ven - om, e -

you! Ha ha ha ha ha ha That's what.... the folks do say!

you! Ha ha ha ha ha ha That's what.... the folks do say!

-nough, miss, of your ven - om, e - nough! e - nough! No more now of this ly - ing stuff!

Allegretto quasi vivace.

Scandal monger, gossip, gadder, With the bi-tung tongue of ad - der, Her there's nothing so much cheers, As

p

set - ting peo - ple by the ears! Pos - i - tive - ly she does rev - el In her ill work,

lit - tle dev - il! Like a clap - per in a bell, Her tongue goes wag - ging on pell-mell!

SERPOLETTE.

No! I nev - er will keep si - lence, No! I nev - er will keep si - lence,

What care I for all your vi'lence! Shake your head and shriek and call, My saucy queens, I know you all!

That, my gabblers, for your cack - le, All the lot of you I'll tack - le. Here I face you

p *cres - cen - do.*

all a - lone, But still I say, "Come on!" I'm quite a - lone,..... But still, come on!.....

.... For I nev - er will keep si - lence, What care I for all your vi - lence!

GIRLS.

Scandal monger, gossip, gadder, With the bi - ting tongue of ad - der, Her there's nothing so much cheer, As

p

set - ting peo - ple by the ears! Pos - i - tive - ly she does rev - el In her ill work,

lit - tle dev - il! Like a clap - per in a bell, Her tongue goes wag - ging on pell-mell!

Scandal monger, gos-sip, gadder, With the bi - ting tongue of ad - der, Scandal monger, gos-sip, gad - der,

Yah! yah! yah! yah! yah! yah! yah! yah! yah! yah! yah!

With the bi - ting tongue of ad - - - - - der, With the

yah! yah! yah! Now we'll see the girls perhaps, Scratch their eyes and pull their caps! Now we'll

The first system of the musical score is written in B-flat major (two flats) and 2/4 time. It consists of a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass staves). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

bi-ting tongue of ad - der, With the bi-ting tongue of ad - - - - - der.

see the girls, per - haps, Scratch eyes and al - so pull their caps,..... pull their caps!

The second system continues the musical piece. The vocal melody repeats the phrase "bi-ting tongue of ad - der, With the bi-ting tongue of ad - - - - - der." followed by "see the girls, per - haps, Scratch eyes and al - so pull their caps,..... pull their caps!". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

(Enter GREFFIER, L'ASSESEUR and LE TABELLION.)

RECITATIVE AND CODA.

No. 1c.

GREFFIER.

Largo.

Now! or - - - der!

L'ASSESEUR.

Now! or - - - der!

LE TABELLION.

Now! or - - - der! What means this noi - sy

bawl - ing, And this most un - seem - 'y brawl - ing? It can - not

be,— you are a - ware, This is the morning of the hir - ing

fair!

O yes, we know,..... and thith - er go,..... As ser - vants

O yes, we know,..... and thith - er go,..... As ser - vants

The first system of the musical score is written in B-flat major (two flats) and 4/4 time. It consists of five measures. The vocal parts (Soprano, Alto, and Tenor) enter in the first measure with the lyrics 'fair!'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics 'O yes, we know,..... and thith - er go,..... As ser - vants' are spread across the subsequent measures.

we are well a - ware This is the morning of the fair.....

we are well a - ware This is the morning of the fair.....

The second system continues the musical piece. It also consists of five measures. The vocal parts continue the melody with the lyrics 'we are well a - ware This is the morning of the fair.....'. The piano accompaniment features more complex chordal textures and arpeggiated figures. The lyrics 'we are well a - ware This is the morning of the fair.....' are repeated in the second system.

All who for servants are en - quir - ing,....

All who for servants are en - quir - ing,....

f *p*

p

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano part includes dynamic markings *f*, *p*, and *p*.

Just look at us if you'd be hir - ing, The fair's to -day, We're on our way, And there you'll

Just look at us if you'd be hir - ing, The fair's to -day, We're on our way, And there you'll

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics. The piano part continues the accompaniment.

And..... what's to your mind.

And..... what's to your mind.

dim.

pizz.

(*Exeunt Omnes except SERPOLETTE, who hides herself. She then comes forward and signs to the other peasant girls to join her. They advance with hesitation, and form a circle around her.*)

SERP. Oh, come now! you must not take a little sharp talk too much to heart, girls. You know you began it. But it's all over, and I'm not the one to bear malice. Well, I admit I was foolish enough at one time to allow this miserable, good-for-nothing fellow, Jean Grenicheux, who couldn't speak the truth, if he tried, to keep company with me. Of course, when that horrid old miser, Gaspard, brought his chalky-faced, simpering niece, Germaine, into the house, Grenicheux found it more profitable to dance attendance on an heiress than to be true to a poor, friendless girl. But, let me tell you, he's wasting his time there.

GERTRUDE. You do not seem to have a particularly good opinion of Father Gaspard.

SERP. Good opinion? Why, bless your silly heart! he is such a repulsive creature, that I often wished he had never found me in the fields when I was a baby!

MANETTE. Where did Germaine spring from?

SERP. Oh, some vulgar stock, I suppose! Now, as for me, do you know, girls, that I often dream that royal blood flows in these veins, and that princely parents are hunting all over the world for me!

ALL. Royal blood! A princess! Ha, ha, ha!

SERP. You will see, some time or other! Listen:

I MAY BE PRINCESS.

No. 2.

RONDEAU.

ALLEGRETTO.

mf

The piano introduction is in 2/4 time, key of D major. It consists of four measures. The first measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The second measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The third measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The fourth measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major.

SERPOLETTE.

I may be Prin - cess, least - ways Ma - dam, That from my

The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment begins with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment is in 2/4 time, key of D major. It consists of four measures. The first measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The second measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The third measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The fourth measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major.

style at once is seen; My fa - ther I don't know from A - dam, But Prince or

The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment begins with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment is in 2/4 time, key of D major. It consists of four measures. The first measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The second measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The third measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The fourth measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major.

Drake he must have been! Old Gas - pard, go - ing out one morn, Dis - cov - er'd me a -

The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment begins with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment is in 2/4 time, key of D major. It consists of four measures. The first measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The second measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The third measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major. The fourth measure has a treble clef with a whole note chord of D major and a bass clef with a whole note chord of D major.

- mong his wheat, A lit - tle ba - by all for - lorn Both wanting care, and want - ing meat; And first he'd take me.

then he'd not, That miser's struggle was right sore; But lit - tle viands in his cot, And I would fur - nish

rit. *a tempo.*

one mouth more! And fain he was to learn my hist' - ry, But ba - by

rall. *a tempo.*

lan - guage is not clear, And so I'm still in - volv'd in myst' - ry, And who I

am don't quite ap - pear! And thus I've got to 'tend the chick-ens, Bed the

cow and cure the ham, But oh! my heart will beat and quicken, When I think of whom I am! And when the

a tempo.
rall.
a tempo.

but - ter I am churning, Or the cow I milk at eve, I feel my cheek with an - ger burn-ing, And my

men - tal work I leave! For you can fan - cy what my rage.... is, To work a -

rit.
a tempo.
rall.
a tempo.

field with sa - bot shod, Who ought to have my maids and pa - ges, And lac - kies

tremb - ling at my nod! My pa - rents must be great of name; Because they nev - er

were found out, And had a poor man tried the same, He'd have been caught beyond a doubt! I may be

Prin - cess, least ways Ma - dam, From my style that at once is seen; My fa - ther



(Enter GASPARD and the BAILLI.)

SERP. What do you think of the grand wedding, that is to come off soon? Little Germaine, hardly out of her pinafores, and that precious old booby of a Bailli, who is as old as Methusaleh, and looks like a scarecrow.

BAILLI to GASPARD. Well, truly, such impertinence!

GASP. You wretched foundling, and good for nothing girl! I'll make you feel the weight of my cane.

SERP. I know you would if you could catch me, but you shall not have the chance. Now for a race, go as you please. (Exit, pursued by GASPARD.)

BAILLI. Don't excite yourself, Gaspard. I care not what envions tongues may say, as long as the fair Germaine is to be my bride.

GERTRUDE. His bride? Jannary and May. Listen, girls, to the venerable lover, with one foot in the grave.

GASP. (reentering.) Silence, you pack of scandal mongers; be off at once, or beware the consequences!

(Exit Village girls laughing.)

BAILLI. They are not to blame, after all, as long as your niece, Germaine, encourages them.

GASP. Why, you must be mistaken. My niece would not associate with such hussies.

BAILLI. Well, I know one thing, and that is, she never loses an opportunity to encourage the attentions of that wretched fisherman Grenicheux.

GASP. Pshaw! You should give her credit for more taste. Why, he serves as a butt of ridicule for the village.

BAILLI. You forget that he rescued her from drowning once, and gratitude, you know.

GASP. That counts for nothing. He was fishing, my niece fell off the rocks into the sea, and he could not help catching something. Any one might have done the same.

BAILLI. At all events, don't forget your promise, Gaspard. Germaine is to be mine, or a gentle hint to the authorities about certain goings-on of yours.

GASP. (aside.) Heavens! can he guess? No, no, it cannot be (aloud.) Your language is quite an enigma to me, I assure you.

BAILLI. Indeed! For instance, your administration of the affairs of the former Marquis of Corneville, who has been an exile for so many years.

GASP. My administration defies investigation. I am ready to meet the Marquis, or his son, if ever they return, and render a strict account.

BAILLI. You are very confident and I am glad of it. Now, those phantoms that haunt the castle.

GASP. I am not the guardian of spirits. If they wish to roam around nightly, how can I help it?

BAILLI. Well, I shall see about it and shall search the chateau.

GASP. Don't, I beg of you. Leave the ghosts in their own quarters, and do not set them loose in the village. What is the use, now, in being over zealous. Germaine shall be yours, and I'll make preparations for a basty wedding.

BAILLI. That just suits me (GRENICHEUX heard within). Ah! here comes that miserable fisherman.

GASP. Leave me to settle his pretentions with this cane.

BAILLI. No, no, we must have no scandal here. Come. (Exit)

(Enter GRENICHEUX, with fishing nets, &c.,)

ON BILLOW ROCKING.

No 3.

BARCAROLLE.

Moderato.

Piano accompaniment for 'On Billow Rocking'. The piece is in 6/8 time, key of D major (two sharps), and marked 'Moderato'. It consists of three systems of piano music. The first system has a piano (p) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system has a piano (p) dynamic. The music features a simple, rocking melody in the right hand and a supporting bass line in the left hand.

GRENICHEUX.

On bil - low rock - ing, At tem - pest mock - ing, Gal - lant sai - lor boy, O - cean's thy home !

Calm - ly thou'rt sleep - ing, Tho' gale be sweep - ing, All the blue des - ert of wa - ters to foam.

colla voce.

Ped. ** Ped.* ** Ped.*

And tho' rude be thy pil - low, Vis-ion fair hov-ers near,.... From a - far o'er the

bil - low, Come the lov'd ones and dear ! Ah ! Ah ! may fav'-ring gale, Ah !

Ah ! still waft thy sail, Float on ! float on !

On bil-low rock-ing, At tem-pest mock-ing, Gal-lant sai-lor boy, O-cean's thy home!

Calm-ly thou'rt sleep-ing, Tho' gale be sweep-ing, All the blue des-ert of wa-ters to foam.

Ped. * *Ped.* * *Ped.* *

Ped. > * *Ped.* > *

(Enter GERMAINE listening, GRENICHEUX hides.)

GERM. Surely the voice came from this direction. Oh!

GRENICHEUX. (*advancing.*) You heard me, Mademoiselle.

GERM. Perhaps so. But I was looking for my uncle, and not you.

GREN. Indeed! The first time I ever knew, the old skinflint could sing. I thought that the chink of gold was the only music he favored.

GERM. No matter what he likes, he is my guardian.

GREN. To be exchanged for another soon, I hear.

GERM. Well, that is news for me.

GREN. They say you are going to marry that old Bailli.

GERM. I cannot help what they say, nor you, for believing all you hear.

GREN. Of course, in presence of such a wealthy suitor, poor Grenicheux will be soon forgotten.

GERM. And if so, I am at perfect liberty to make a choice.

GREN. Don't forget, that you owe your life to me.

GERM. You take good care not to let me forget.

GREN. I have the best right to you.

GERM. I cannot admit your reasoning. I wish to be my own mistress.

GREN. Until old Gaspard brings you up to the altar, to marry Bailli, old enough to be your grandfather.

GERM. You are talking nonsense! Do not fear, I shall not forget my vow.

'T WAS BUT AN IMPULSE.

No. 4.

DUO.

GERMAINE & GRENOUILLON.

MODERATO.

GERMAINE.

p

pp

'Twas but an impulse, that I own, (And

wrong perhaps the truth then spoken,) Yet still that vow, I'll ev - er keep un - bro - ken; To be his

rall.

bride who sav'd me, his alone! The binding word pronounc'd that day, With equal fervor now I say.

rall.

2/4

Allegretto.
GERM.

I vow to keep the faith then spo - - ken, Although my heart was si - lent

GREN.

She vows to keep the faith then spo - - ken, Although her heart was si - lent

then, I own! And nev - er shall that vow be bro - - ken, No! nev - er

then, she'll own! And nev - er shall that vow be bro - - ken, No! nev - er

rall. *a tempo.*

shall that vow be bro - - ken, His, who sav'd me I am a - lone! No, nev - er

shall that vow be bro - - ken, Mine who sav'd her, she'll be a - lone! No, nev - er

rall.

rit.

shall that vow be brok - en, His, who sav'd me, I am a - lone!

GREN.

shall that vow be brok - en, Mine who sav'd her, she'll be a - lone! I had

p

ra - ther one lov-ing sigh, Than this lan - guage with du - ty la - den, Say, dost thou

GERM.

Nay then! what more can I? Would'st have more than troth from a maid - en! O

love!

Moderato.

press me not so nor speak thus un-kind-ly, Re-mem-ber the prom-ise I gave thee that

day! I know that I gave it rash-ly and blind-ly, But I will keep it

GREN.

come what may. How now! "Come what may!" these are words a-bove me;

That's not quite the style I had hop'd from you! Calm-ly I could wait,

rit.

hope - ful - ly could woo, Had you on - ly murmur'd, "My own, I love.... thee!"

GERM.

Would that such a vow I might mur-mur low, But love is a secret my heart doth not

GERM.

know, Would that such a vow, I might mur - mur low, But love is a

GREN.

Would that such a vow, She might mur - mur low, But love is a

rall. GERM.

se-cret that my heart, that my heart doth not know ! What

rall.

se-cret that her heart, that her heart doth not know !

Oboe.

mf

love sig - ni - fies is not in my knowledge, Be - cause they ne'er taught it in con - vent or

p

GREN.

school! It mayn't be a branch in school, or in col - lege, Yet girls do pick it up

p

GERM.

quick, as a rule! Ah! but then I am ve - ry far from clev - er,

GREN.

Still you met with oth - er maidens of your age, Sure they talk'd of love,

that I will en - gage! Love, and love a - lone, girls at school talk ev - er!

GERM.

Would I might a - gree, but it is not so! Not one of my comrades of love did

GERM.

know! Would I might a - gree, but it is not so! Not one of my
GREN.
Would she might a - gree, but it is not so! Not one of her

*rall.**Allegro.*

comrades of this love, of this love did know! Yes! I will
rall.
comrades of this love, of this love did know! Yes! I

f *sf* *p*

strive to keep my troth, And I will try more love to show him, Yes, I will
think she will keep her troth, On - ly would she still more love show me, Yes, I

try to keep my troth, And al - so try more love to show him, But all the more I ge' to
think she will keep her troth, On - ly would she still more love show me, (She does not

know him, So does my heart my promise loathe! Yet, will I
know me,) She does not know me! Yes! she will

try, yet will I try to keep my troth! But all the more I get to
try, yes, she will try to keep her troth! (She does not

f

know him, So does my heart my promise loathe! Yet, will I
 know,) She does not know me! Yes! she will

p *f*

try, Yet will I try to keep my troth! But all the more I get to know him, So does my
 try, Yes, she will try to keep her troth! 'tis for - tu - nate she does not know me, Yes, she will

heart my prom - ise loathe! So does my heart my prom - ise loathe!

try to keep her troth! Yes, she will try to keep her troth!

ff animato.

(Cries of people within.)

GERM. (going to back.) What is all this commotion about?

GERM. (going to back.) Why, what a strange looking man, and a queer looking dress. No wonder he has a crowd after him.

(Enter HENRI, in Mexican costume, followed by villagers.)

HENRI. Well, such inquisitive people, I declare. Please moderate your curiosity. It may be a rather strange costume in your eyes but you must admit, a highly picturesque one. Just the thing for a figure like this. Well, to satisfy your curiosity, pretty maidens, permit me to introduce myself as one from the other world.

VILLAGE GIRLS. (screaming.) A ghost! a ghost!

HENRI. Well no, rather too substantial for that. The other world is America, where I lived among the savages.

GERM. Do all the savages dress like you?

HENRI. Bless your pretty face, no. The savages paint as the great ladies do in France, and have the same affection for other people's hair.

GERTRUDE. Please, tell us all about them.

HENRI. My little beauty, you must really excuse me now.

ALL. We must hear the story now. (All crowd around.)

HENRI. Really, young people, you will spoil this costume. Please, permit me to suffer Messieurs the savages to rest for the present, as I wish to do.

GERM. You are a stranger here, Monsieur.

HENRI. Yes, a wandering seaman. I left my bark at Honfleur as intend to return immediately to my gallant crew. I trust your curiosity being now satisfied, you will answer my question. What do you call that chateau, whose towers I saw rising above the tree-tops as I came along.

GERM. The chateau of Corneville, which has been closed against the world for twenty years. It is haunted by ghosts.

HENRI. How romantic! a haunted chateau! I have heard of such things, but this is the first opportunity I have had to form the acquaintance of a genuine ghost. I shall start at once for the chateau.

GERM. (detaining him.) Oh, sir, you know not what a terrible danger you would encounter. Do not, I beg of you, brave the anger of demons.

HENRI. Sweet lady, have I not braved danger before? Have I not seen—

ALL. (crowding.) Oh! tell us. You have seen—

HENRI. Nothing. Why, some living beings are worse than spirits. Bah! your ghosts are masquerading knaves.

GERM. Oh, sir, if you had seen the windows of the chateau lighted up by unearthly hands, and phantoms flitting across the illuminated halls. No one has ever unlocked the doors of the chateau.

HENRI. Hence this ghostly legend.

GERM. There is another legend about the chateau.

HENRI. Tell me of it, I pray. I am very fond of legends.

GERM. It says that when one of the old family of nobles, that formerly dwelt in Corneville returns to claim his ancestral home, the chimes of the chateau, which have been so long silent shall sound once more. Listen to the legend.

LEGEND OF THE BELLS.

No. 5.

SOLO & CHORUS.

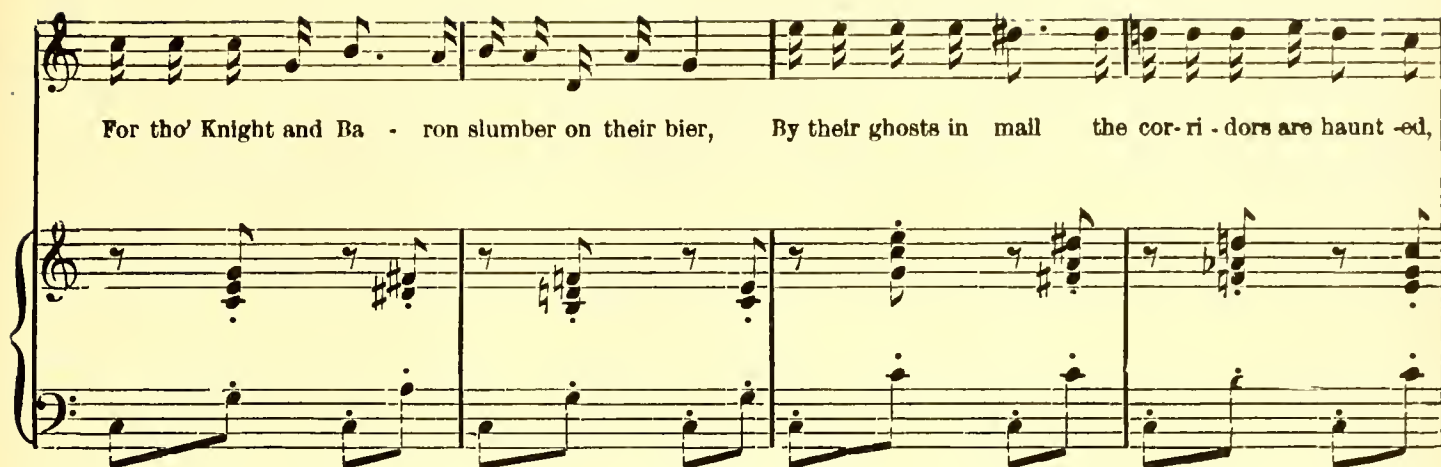
MODERATO.

The musical score for the piano introduction is in 2/4 time, marked Moderato. It consists of six measures. The first four measures are marked *f* (forte) and the last two are marked *p* (piano). The score includes a treble and bass staff. Pedal markings (Ped.) with asterisks (*) are placed below the first, third, and fifth measures.

GERMAINE.

Yes! that cas - tle old by wiz - ard is en - chant - ed.

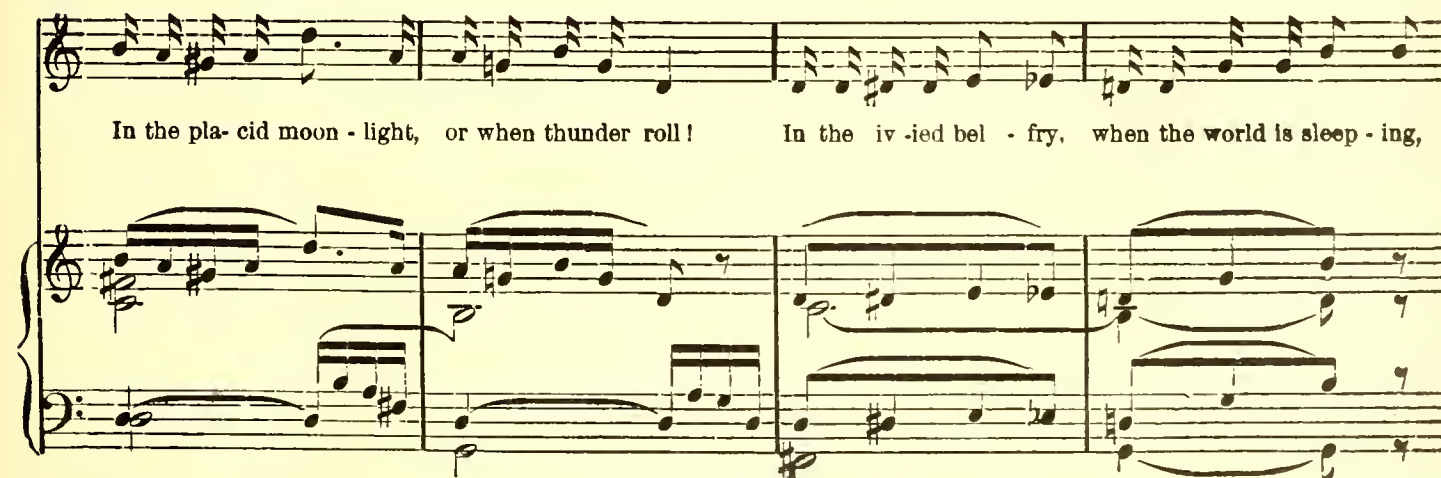
The musical score for Germaine's vocal part is in 2/4 time. It consists of two staves. The first staff is for the vocal line, and the second staff is for the piano accompaniment. The vocal line begins with a rest for two measures, followed by the lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *f* (forte) marking in the second measure and a *p* (piano) marking in the third measure.



For tho' Knight and Ba - ron slumber on their bier, By their ghosts in mall the cor-ri - dors are haunt -ed,



rit.
And by night we've seen their aw-ful shades appear! For their last descendant's coming, Watch they're keeping,



In the pla-cid moon - light, or when thunder roll! In the iv -ied bel - fry, when the world is sleep - ing,

There's a ghost-ly watchman who the bell will toll! There's a ghost-ly watchman who the bell will toll!

SOPRANOS.

TENORS.

BASSES

There's a ghost-ly watchman who the bell will toll!

mf *cres* - - - *cen* - do. *f*

GERM.

Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,bell! So the legend run - neth, so the old men tell.

p

Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,bell! When the heir re - turn - eth, will clang the bell.

Ding dong ding, ding dong ding, ding dong ding, Ding dong ding dong ding dong,
 Ding dong ding dong ding dong, ding dong ding dong ding dong, ding dong ding dong ding dong,
 Ding dong, ding dong, dong dong, Ding dong ding dong ding dong,
 Ding dong ding dong ding dong, ding dong ding dong ding dong, ding dong ding dong ding dong,
 Bom bom, bom bom, bom bom, bom bom,
 Bom, bom, bom, bom,
Sra

Ding dong ding, ding dong ding, ding dong ding dong ding dong, ding dong ding.
 Ding dong ding dong ding dong, ding dong ding dong ding dong,
 Ding dong, ding dong, ding dong ding dong ding dong, ding dong ding.
 Ding dong ding dong ding dong, ding dong ding dong ding dong,
 Bom bom, bom bom, ding dong ding dong ding dong, ding dong ding.
 Bom bom, bom,
Sra
 dim.

Germ.

Ding,dong, ding,dong, ding, dong, ding, dong,ding,dong,bell! So the le-gend run - neth, so the old men tell,

p

rit.

Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,bell! When the long lost heir re-turn - eth, will clang the bell!

rit.

Ding dong ding dong ding dong, ding dong ding dong bell! So the legend run - neth, so the old men tell,

Ding dong ding dong ding dong, ding dong ding dong bell! So the legend run - neth, so the old men tell,

f

rall.

Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,bell! When the long lost heir re-turn - eth, will clang the bell!

Ding,dong,ding,dong,ding,dong,ding,dong,ding,dong,bell! When the long lost heir re-turn - eth, will clang the bell!

rall.

a tempo.

Ped. * *Ped.* * *Ped.* * *Ped.* *

GERMAINE.

Round a - bout that bel - fry, rook and owl are wing - ing,

p

con fuoco.

Fear - less are the birds, for mute the i - ron tongue, Nev-er more we hear its solemn voice out ring - ing,

con fuoco.

rit.

Warning for the old, or welcome for the young, Lonely is the tow'r, and oh! we maidens fear it,

rit.

Lest some spirit hand should rock the bell a - gain! For they do say we, now liv - ing, yet shall hear it

Ring - ing out a mes - sage to the star - tled plain! Ring - ing out a mes - sage to the star - tled plain!

SOPRANOS.

TENORS.

BASSES.

Ring - ing out a mes - sage to the star - tled plain!

mf *cres* - - - *cen* - do. *f*

GERM.

Ding,dong, ding,dong, ding, dong, ding, dong,dong,dong,bell! So the le-gend run - neth, so the old men tell,

p

Ding,dong,ding,dong,ding, dong,ding,dong,ding,dong,bell! When the heir re - turn - eth, will clang the bell.

Ding dong ding, ding dong ding, ding dong ding, Ding dong dingdong ding dong,

Ding dong dingdong dingdong,dingdong dingdong dingdong,dingdong dingdong dingdong,

Ding dong, ding dong, ding dong, Dingdongdingdongdingdong,

Ding dongdingdongdingdong,dingdongdingdongdingdong,dingdongdingdongdingdong,

Bom bom, bom bom, bom bom, bom bom,

Bom. bom, bom, bom,

8va

Ding dong ding, ding dong ding, ding dong ding dong ding dong, ding dong ding.

Ding dong ding dong ding dong, ding dong ding dong ding dong,

Ding dong, ding dong, ding dong ding dong ding dong, ding dong ding.

Ding dong ding dong ding dong, ding dong ding dong ding dong,

Bom bom, bom bom, ding dong ding dong ding dong, ding dong ding.

Bom bom,

8va

dim.

GERM.

Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, bell! So the legend run - neth, so the old men tell,

p

variante.

rit.

Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, bell! When the long lost heir re - turn - eth, will clang the bell!

rit.

Ding dong ding dong ding dong, ding dong ding dong bell! So the legend run - neth, so the old men tell,

Ding dong ding dong ding dong, ding dong ding dong bell! So the legend run - neth, so the old men tell,

f

rall.

Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, When the long lost heir re - turn - eth, will clang the bell!

rall.

Ding, dong, ding, dong, ding, dong, ding, dong, ding, dong, When the long lost heir re - turn - eth, will clang the bell!

rall.

tempo.

p

*Ped. * Ped * Ped. * Ped. **

(Exit Omnes, except HENRI)

HENRI. Quite a romantic legend and a lovely girl beside. So, Monsieur Henri de Corneville, here we are home again, or rather within sight of it. I wonder why the chimes do not welcome the long lost Marquis. or rather his son, home. What a life of adventure has been mine, and yet I love the sea.

WITH JOY MY HEART.

No. 6

VALE - RONDO.

Moderato.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with eighth-note patterns and a harmonic accompaniment in the left hand. The dynamic is marked *mf* (mezzo-forte).

HENRI.

With joy my heart has of - ten bound - ed, When one plank part-ed death and me, By

dim.

p

threat'ning sky and wave sur - round - ed. Oh! yet I love th'in - con - stant sea! With

rall. *rit.*

joy my heart has of - ten bound - ed, When one plank part - ed death and me! By

threat'ning sky and wave sur - round . . . ed.

p

Tempo di Valse.

To me no strang - er Hard - ship or dan - ger, Batt' - ling the gale that sweeps o'er the

p

main, But per - il o - - ver, Who like the ro - - ver Finds life so sweet

af - ter the pain ! Sweet lips have bless'd me, Soft hands ca - ress'd me,

In ev' - ry clime where fate made me roam ; And wo - man's greet - - ing,

(Bliss all too fleet - ing,) Made of the far - - land al - most a home !

And gen - tle maid - - en, Beau - ty ar - ray'd in, More than once told her

love in a sigh! Heart wild - ly beat - - ing, Mute glance en - treat - ing,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The piano accompaniment is written in two staves, with a treble and bass clef. The music is in 4/4 time. The vocal line begins with a half note 'love', followed by a quarter note 'in', a quarter note 'a', and a half note 'sigh!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

All have been mine, Yet put cold - ly by! Yes! I am lone - - ly,

Ped.

The second system continues the vocal and piano parts. The vocal line has a half note 'All', a quarter note 'have', a quarter note 'been', a half note 'mine,', a quarter note 'Yet', a quarter note 'put', a quarter note 'cold - ly', and a half note 'by!'. The piano accompaniment continues with similar patterns. A 'Ped.' (pedal) marking is present at the end of the system.

One wo - man on - - ly, Thro' all my be - - ing reigns in my heart! Tho' now for

The third system continues the vocal and piano parts. The vocal line has a half note 'One', a quarter note 'wo - man', a quarter note 'on - - ly,', a half note 'Thro' all my be - - ing', a half note 'reigns in my heart!', and a half note 'Tho' now for'. The piano accompaniment continues with similar patterns.

ev - - er, Fate may us sev - er, Love - ly un - known! my soul's queen thou art!

Ped. *

The fourth system concludes the vocal and piano parts. The vocal line has a half note 'ev - - er,', a quarter note 'Fate may us', a quarter note 'sev - er,', a half note 'Love - ly un - known!', a half note 'my soul's queen', and a half note 'thou art!'. The piano accompaniment continues with similar patterns. A 'Ped.' (pedal) marking and an asterisk are present at the end of the system.

Ah yes! for ev - er! Lovely un - known! my queen thou

art! Ah!.....

a tempo.
O fair - est maid - en, One mo - ment laid in these emp - ty arms now long - ing for

thee; Why art thou gone now! Why art thou flown now, From yon dark rock that

hangs o'er the sea? Dost thou re - mem - - ber, ('Twas in Sep - tem - - ber,)

Here is the rock and there is the wave:..... O come a - gain, love,

So - lace my pain, love, Tell me not vain is the hope.... you gave!

ad lib.

sf

(Noise within.)

HENRI. Well, I declare, quite a riot in Corneville, even on the day of the great fair. I shall retire for the present.
(Exit Henri.)

(Enter SERPOLETTE, GASPARD dragging GREENICHEN by the collar. GERMAINE in an imploring attitude. BAILLI and Peasants.)
(General commotion.)

SUCH CONDUCT IS QUITE SAD.

No. 7.

FINALE TO FIRST TABLEAU.

ENSEMBLE,

Allegro.

The piano introduction is in 2/4 time, key of D major. It consists of eight measures. The melody is played in the right hand, starting on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords and single notes.

CHORUS.

SOPRANOS.

The soprano vocal line is in 2/4 time, key of D major. It consists of eight measures. The melody starts on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: 'Such con - duct is quite sad, And in one a - bout to mar - ry, Such conduct is quite sad, yes in -'.

TENORS.

The tenor vocal line is in 2/4 time, key of D major. It consists of eight measures. The melody starts on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: 'Such con - duct is quite sad, And in one a - bout to mar - ry, Such conduct is quite sad, yes in -'.

BASSES.

The bass vocal line is in 2/4 time, key of D major. It consists of eight measures. The melody starts on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: 'Such con - duct is quite sad, And in one a - bout to mar - ry, Such conduct it quite sad, yes in -'.

The piano accompaniment for the chorus is in 2/4 time, key of D major. It consists of eight measures. The melody is played in the right hand, starting on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords and single notes.

GASPARD.

- deed it is sad! With a lov-er on to car-ry, This is real-ly ve-ry bad! I'd

- deed it is sad! With a lov-er on to car-ry, This is real-ly ve-ry bad!

The musical score for GASPARD. consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "- deed it is sad! With a lov-er on to car-ry, This is real-ly ve-ry bad! I'd". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests.

SER.

GERM.

Quite so! quite so! For of my hopes she's made a wreck! Ah!

like to wring your neck!

The musical score for SER. and GERM. consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are: "Quite so! quite so! For of my hopes she's made a wreck! Ah!". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests.

GASPARD.

don't con-demn me yet! Ah! don't con-demn me yet! If on-ly at you I could get.....

The musical score for GASPARD. consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are: "don't con-demn me yet! Ah! don't con-demn me yet! If on-ly at you I could get.....". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests.

(Hits Bailli, who enters.)

GASPARD.



....

Your pardon!

I do, but then the blow was meant for

LE BAILLI.



What now?

D'ye know you struck me, sir?

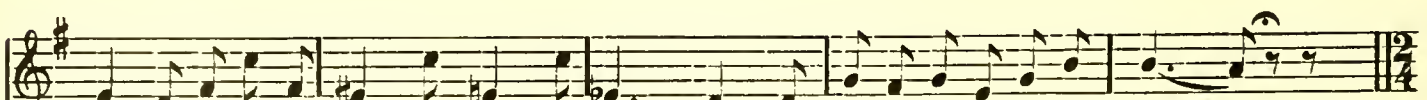
*Allegro.*

SER.

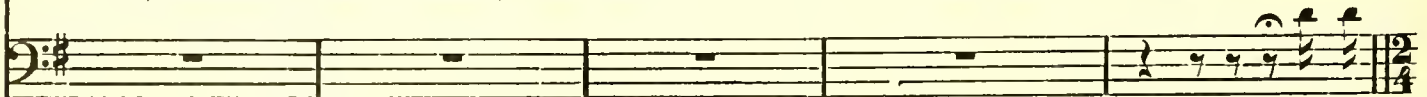


'Twas I sir, if you please,.... Who saw them 'mong the

her!



trees, Germaine and Gre - nicheux, the pair..... Were having a nice time down there!....



With my



bride! court - ing her! Oh! ho! For that jest you shall to pris - - on

GREN.

(runs off.)

What, I! in jail! I'll give you bail, Leg bail,..... you know!

go!

Ne'er did we Such a ras - cal

Ne'er did we Such a ras - cal

Ne'er did we Such a ras - cal

see, At jus - tice mock - ing, In man - ner shock - ing, Ne'er did

see, At jus - tice mock - ing, In man - ner shock - ing, Ne'er did

see, At jus - tice mock - ing, In man - ner shock - ing, Ne'er did

we Such a ras - cal see, At jus - tice mock - ing In a man - ner that is bad, the wretched

we Such a ras - cal see, At jus - tice mock - ing In a man - ner that is bad, the wretched

we Such a ras - cal see, At jus - tice mock - ing In a man - ner that is bad, the wretched

lad! First he courts the bride of the Ball - - - li, Then at him his

lad! First he courts the bride of the Ball - - - li, Then at him his

lad! First he courts the bride of the Ball - - - li, Then at him his

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated three times across the staves.

fin - gers he snaps,..... And last - ly, runs a - way quite gai - ly; But he will be caught, per -

fin - gers he snaps,..... And last - ly, runs a - way quite gai - ly; But he will be caught, per -

fin - gers he snaps,..... And last - ly, runs a - way quite gai - ly; But he will be caught, per -

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated three times across the staves.

Three staves of vocal music (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: - haps! It is bad! ve-ry sad!... 'Tis bad! ve-ry sad!

The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets or beamed notes.

Piano accompaniment for the first system, showing the right and left hands. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Piano accompaniment for the second system, showing the right and left hands. The right hand continues the melodic line with various ornaments and grace notes, while the left hand maintains the harmonic support.

Piano accompaniment for the third system, showing the right and left hands. The right hand features a more complex melodic passage with many beamed sixteenth notes, while the left hand continues with a steady accompaniment.

The curtain may rise on a path in the woods. Villagers pass two by two to the fair, while the Entr'acte is being played.

ENTR'ACTE.

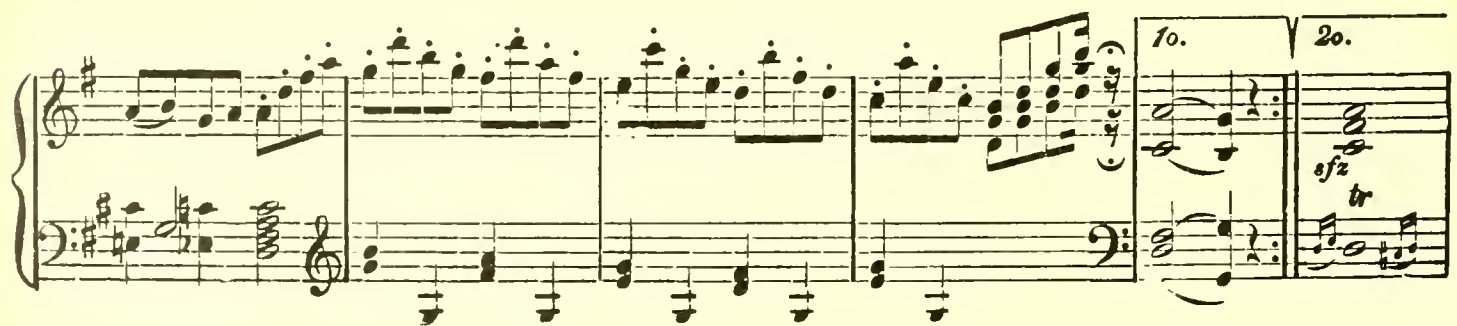
OLD SONG.

Tempo Moderato.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes trills (*tr*) in the right hand. The second system features alternating forte (*f*) and piano (*p*) dynamics and concludes with a ritardando (*rit.*) marking. The third system starts with a piano (*p*) dynamic and features a melodic line in the right hand with grace notes. The fourth system also begins with a piano (*p*) dynamic and includes a ritardando (*rit.*) marking. The fifth system continues the piano texture with various chordal and melodic figures.



con leggiero.





rit. p pizz. f sec. p

rit. f

p pp ff

SCENE II.

THE FAIR OF CORNEVILLE.

(Enter GRENICHEUX frightened and out of breath.)

GRE. Was there ever a more unfortunate wretch than poor Grenicheux? A fugitive from justice. What shall I do? I have

made the Bailli and Gaspard my enemies for life. I must now give up all thoughts of Germaine, and seek service of some master at the fair to-day. That is the only chance left for me to escape the clutches of the Bailli and the law.

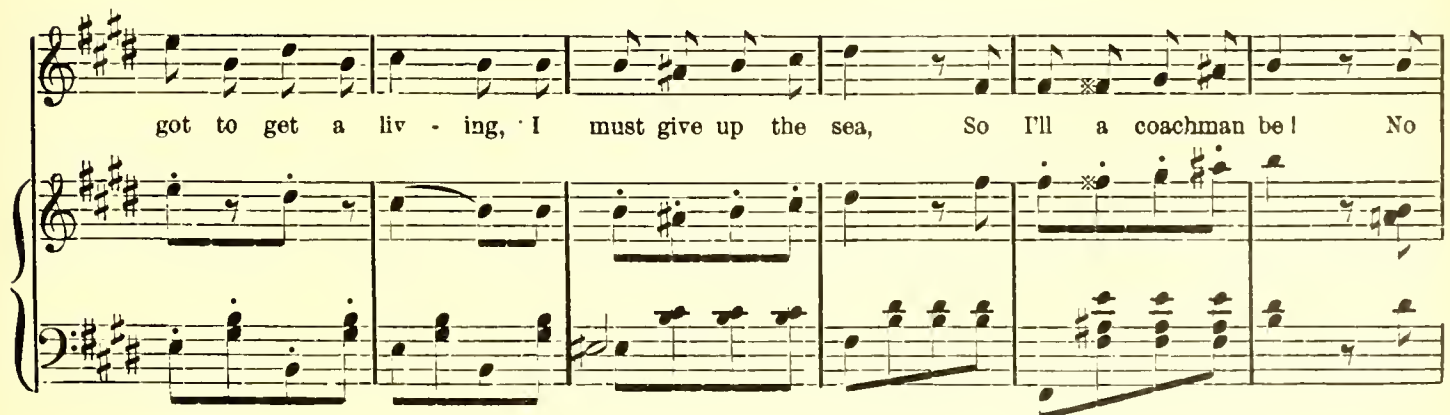
THO' THEY MAY NOT PURSUE ME.

No. 8.

COUPLETS.

Allegretto.

GRENICHEUX.

*ad lib.*

*rall.**a tempo.*

more Germaine and court - ing, In love's sunshine dis - port - ing! To be hard working peas - ant, A

bit - - ter cup! But ev-en that's more pleasant, Than getting lock'd up!

I'll go and seek a mas - ter, The bet - ter if the fas - ter. The

ad lib.

hir - ing fair they say, Is held this ve - ry day! Once in a sit - u - a - tion, No

war - rant in the na - tion Can touch me, and so I, the Ball - li will de - fy! No

rall. more Germaine and court - ing, In love's sunshine dis - port - ing! To *a tempo.* be hard working peas - ant, A

bit - - ter cup! But ev - en that's more pleasant, Than get - ting lock'd up!

(Enter Peasant Girls. GRENICHEUX hides.)

GER. That old Gaspard ought to be ashamed of himself, to treat poor Germaine in such a brutal manner!

ALL. Shame! Shame!

GREN. (Coming forward.) Is there anything the matter, my dear?

GER. Yes; you'll find it out, if the Bailli or Gaspard lay hands on you!

GREN. Oh, save me! Save me! What shall I do?

GER. You have got Germaine into a nice pickle. Old Gaspard swears he'll lock her up!

GREN. Oh, I promise never to meet her again. (Cries within.) Here they are after me! Help! Help! (Exit GRENICHEUX.)

(Enter NOTARY, REGISTRAR, ASSESSOR and Attendants.)

NOT. Come, girls, do not loiter here; but go and join the other villagers in the grand procession. Hasten, or you will be too late.

(Exeunt Village Girls.)

NOT. The timid little dears! Be still, my fluttering heart! Now gentleman, I wish you to bear in mind that in consequence of the unaccountable disappearance of the Bailli, on me rests the responsibility of opening the fair of Corneville. I wish, therefore, that all due respect be paid to the dignity of my office.

ALL. (Bowing.) Yes, noble sir.

NOT. A little lower, gentlemen: bend your backs a little more. There; my dignity is duly honored. Now to your places. Do not run in that manner, like untrained school-boys; but in this manner, with becoming gravity and respect. Now, hand me my wand of office. Compose your looks with proper solemnity. Admit the servants, and let us hear what they have to say.

(Enter Procession of Villagers.)

FINALE.

No. 9.

CHORUS AND ENSEMBLE.

(Entrance of Chorus.)

Allegro Moderato.

CHORUS.
SOPRANOS.

Come! far - mer small..... or with big ren - tal, If first class

TENORS.

Come! far - mer small... .. or with big ren - tal, If first class

BASSES.

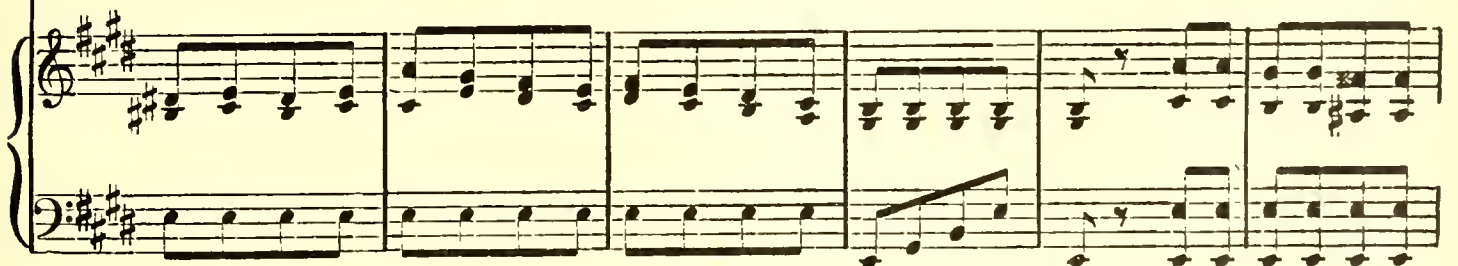
Come! far - mer small..... or with big ren - - tal,



ser - vants you would find! If first class servants you would find!..... We're useful, ay! and or - na -

ser - vants you would find! If first class servants you would find!..... We're useful, ay! and or - na

If good ser - - vanta you now would find, you now would find, We're useful, ay! and or - na -



- ment - - - al, Ex-act-ly what you have in mind! yes! first class servants you will find,

- ment - - - al, Ex-act-ly what you have in mind! yes! first class servants you will find,

- ment - - - al, Ex-act-ly what you have in mind! yes! first class servants you will find,

NOTARY. Throw open the gates! (*Enter Men Servants.*)

you will find!

you will find!

you will find!

p

CHORUS OF MEN SERVANTS.

Than us you will not find bet - ter, If you groom or foot-man

need, We ne'er op - en mas - ter's let - - ter, For we don't one of us read ! Lan - guage

bad you'll ne'er hear spok - en, Our mor - als to us are dear; We pre - fer our vit - tles

bro - ken, And drink but the small - est beer ! Lan - guage bad you'll ne'er hear spok - en, Our

mor - als to us are dear. We pre - fer our vit - tles bro - ken, And drink but the smallest

beer!

CHORUS OF COACHMEN.

Who are driv - ers lack - ing! Such a chance don't loose!

Come a-long and choose! By the way our whips we're crack - ing, You may tell, we can drive well!

We know all a - bout oats, hay, clipping, doctor-ing and fir - - ing, We're the

sort of men for hir - - - ing! We know all a - bout oats,

hay, clipping, doctor-ing and fir - - ing, We're the sort of men for hir - - ing, Just

CHORUS OF MAID SERVANTS AND ENSEMBLE.

hear how our whips we crack! *(Serpolette advances with Maid Servants.)*

SERPOLETTE.

Who are wanting maidens a-ble To keep house and wait at table!

The first system shows the vocal line for Serpolette in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes dynamic markings *p* (piano) and *mf* (mezzo-forte).

Such here you'll find,....

Of dark and fair you see there's plen

MAID SERVANTS.

Such here you'll find!

The second system shows the vocal line for the Maid Servants in treble clef. The piano accompaniment continues in grand staff. The piano part includes dynamic markings *p* (piano) and *mf* (mezzo-forte).

- ty, And some are old, and some not twen ty, So you may have your mind!

So you may have your

The third system shows the continuation of the vocal line for the Maid Servants in treble clef. The piano accompaniment continues in grand staff. The piano part includes dynamic markings *mf* (mezzo-forte) and *f* (forte).

SERPOLETTA.

Just look at that, just look at this! Don't you think we're not a - miss? A glance give

mind!

This system contains the first musical staff with a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

there, a glance give here! Tell us if you think us dear! Ah!.....

Just look at that, just look at this! Don't you

rit.

p

The second system continues the musical piece. It includes a *rit.* (ritardando) marking above the vocal line. The piano accompaniment has a *p* (piano) dynamic marking. The system ends with a long melisma 'Ah!.....'.

..... A glance give there, a glance give here, Tell us if you think us dear!

think we're not a - miss! A glance give there, a glance give here, Tell us if you think us dear!

f

The third system concludes the piece. It features a *f* (forte) dynamic marking in the piano accompaniment. The vocal line repeats the phrase 'A glance give there, a glance give here, Tell us if you think us dear!'.

SERPOLETTE.

Tho' our cheek be fresh and glowing, You will find us rather knowing,

Most girls are so,.... And tho' of course we all are stea -

MAID SERVANTS.

Most girls are so!

- dy, To pick up more we are quite rea - dy, You will not find us slow!

You will not find us

Just look at that, just look at this! Don't you think we're not a - miss? A glance give

slow!

there, a glance give here! Tell us if you think us dear!

Just look at that, just look at this! Don't you

rit.

p

rit.

A glance give there, a glance give here, Tell us if you think us dear!

think we're not a - miss? A glance give there, a glance give here, Tell us if you think us dear!

COACHMEN.

Who are driv - ers lack - ing? Such a chance don't loose! Come along and choose.

MEN SERVANTS.

Than us you will not find bet - - ter, If you groom or foot - man need. We

BERPOLETTE.

Just look at that, just look at

By the way our whips we're crack - ing, You may tell, we can drive well! We know

ne'er op - en mas - ter's let - - ter, For we don't one of us read! Language bad you'll ne'er hear

this! Don't you think we're not a - miss! A glance give there, a glance give here, Tell us
all a - bout oats, hay, clipping, doctor-ing and fir - - ing, We're the sort of men for
spo - - ken, Our mor - als to us are dear. We pre - fer our vit - tles bro - ken, And

if you think us dear! Just look at that, just look at this! Don't you think we're not a - -
hir - - - - ing! We know all a - bout oats, hay, clipping, doctor-ing and
drink but the smallest beer! Language bad you'll ne'er hear spo - ken, Our mor - als to us are

MISS! A glance give there a glance give here, Tell us if you think us dear!

fir - ing, We're the sort of men for hir - ing, Just hear how our whips we crack!

dear, We pre - fer our vit - tles brok - en, And drink but the small - est beer!

rall.

tr

rall.

p

f

NOTARY. Fellow citizens! I don't mean that. Fellow subjects of his glorious majesty, King Louis of France. I, his humble representative, am called upon to perform the great and solemn duty of opening the fair of Corneville. Be it understood that whoever registers on these lists as a servant, must adhere to the contract for the period of six months. The law permits of no breach of a contract signed here under any circumstances, without the consent of both parties subscribing to it.

(Enter Henri.)

TELL ME, GIRL.

FINALE. (Continued.)

RECIT, SCENE & ENSEMBLE.

MODERATO.

Piano introduction in 3/4 time, key of D major. The music is marked *MODERATO* and *p* (piano). It consists of a series of chords and single notes in the right hand, with a more active bass line in the left hand. The first measure has a piano (*p*) marking. The key signature has two sharps (F# and C#).

SERPOLETTE.

My name! Ser-po-lette, Sir!

HENRI.

Tell me, girl, what may be your name?

Ah!

Musical accompaniment for the first exchange. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The vocal lines for Henri and Serpolette are shown above the piano part.

SERP.

Oh Sir!....

I'm in your

good!

You, I en-gage!

Musical accompaniment for the second exchange. The piano part continues with a triplet of eighth notes in the right hand and a steady bass line in the left hand. The vocal lines for Serpolette and Henri are shown above the piano part.

(Sighs.)

debt, Sir!

I don't care now if

(A for - ward minx that for her age!)

(Enter GRENOICHEUX.)

Gas - pard rage!.

Be-fore I've done, I want a coachman, Ah! here is

GREN.

Jean Gre - ni - cheux!

one. Your name!

SERPOLETTE. (*aside.*)

Jean Gre - ni - cheux! With my Jean in ser - vice! we two, we two! luck - y!

GREN.

luck - y! now in vain, Your acts my fine Miss Ger - maine! Thanks, Sir! for six months now

(HENRI. *What's the matter.*)

I, Mis - ter Bai - ll can at ease do ty!

ces - cen - do.

p

(Enter GASPARD.)

An old man in a fu - ry shocking, Ev - 'ry one a - bout is knock-ing!

An old man in a fu - ry shocking, Ev - 'ry one a - bout is knock-ing!

GASP.

My Germaine, when nought would suit her, But to

gad and run a - bout, In her cham-ber then I put her, But the hus - sy has got out! If you're

an - y of you hid - ing Germaine, take care what you do! For my wrath you'll be a - bid - ing, I will

have the law of you! Tell me, therefore, if you've seen her, Oh! if I but had her here; Bet - ter

not attempt to screen her, Such an act will cost you dear!

Looks around, then exit.

SERP. I'm glad he's in a pas - sion! GREN. If he'd have seen me,

HENRI. A pleas - ant per - son, tru - ly!

piu lento. GERMAINE. (*Enters.*)

I'd have caught it du - ly! He's gone at last! Some cour - age let me

Cors.

gath - er! To think that I..... the Bai - lli had to wed! No, no! I'll

be a ser - vant much rath - er! Henceforth my name and place be dead....

.... To seek a mas - ter, now is my du - ty, Keep still my

GERM.

(turns away.)

heart!

That stranger here! He will know me, much I fear!

HENRI.

(Here is a rus-tic beau - ty!)

Allegretto.

HENRI.

What need is there for conceal - ing, So much grace and so much

GERM. (aside.)

What shall I say! ..

feel-ing?

Come near, I pray! What you can do, I'd fain be know -

ing, Your qual - i - ties, fair maid, be show ing, If you with me would

GERM.

*piu lento.**(Still hiding face.)*

Yes, yes, I must, I know ! Just look at that, just look at
go !

p rit.

this, Don't you think me not a - miss ! A glance give there, a glance give here, Tell me if you think me

rit.

dear ! Just look at that, just look at this, Don't you think me not a - miss ! A glance give there, a glance give

p

here, Tell me if you think me dear ! From home I have been

accel. HENRI.

What, Germaine here ! Good hea - ven !

f

dri - ven !

Fear nothing now ! The law is plain, From thy master they'll claim thee, but claim thee in vain !

GASPARD. (*Enter.*)

No tra - ces leaves she be - hind.... her! High and low, have I hunt - ed a -

- lone! Vain - ty; no where can I find.... her, Ger - maine gone! yes, the bird is

SERPOLETTE.

What do I see! 'Tis Germaine as a ser - vant!

HENRI.

Back! monster in -

GASP.

flown!

At last! Come hither, girl!

GASPARD.

Allegro.

BAILLI.

human! Germaine is my bond-wo - man! Come, niece, with me withdraw! Not so! she is his by the

SOPRANOS. SERP. GERM.

Yes! old Gaspard, you are wrong, That is the law known far and wide, To the

TENORS. GREN. HENRI.

Yes! old Gaspard, you are wrong, That is the law known far and wide, To the

BASSES. GASP. BAILLI.

law!.....

mas - ter doth the maid be - long, What ev - er may be - tide!

Who would take her

mas - ter doth the maid be - long, What ev - er may be - tide!

Who would take her

from her mas - ter, On - ly meets with sad dis - as - ter, We nev - er yet the per - son saw, Who dared to

from her mas - ter, On - ly meets with sad dis - as - ter, We nev - er yet the per - son saw, Who dared to

break this an - cient law, Ho - nor then the law! Ho - nor then the law!....

break this an - cient law, Ho - nor then the law! Ho - nor then the law!....

Down with him who tries to break the an - cient law! Hon - .

Down with him who tries to break the an - cient law! Hon - .

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: "Down with him who tries to break the an - cient law! Hon - .". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

or..... to the law!.... Yes! old Gaspard, you are wrong, That

or..... to the law!.... Yes! old Gaspard, you are wrong, That

The second system continues the musical score with four staves. The vocal parts have lyrics: "or..... to the law!.... Yes! old Gaspard, you are wrong, That". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

is the law known far and wide, To the mas - ter doth the maid be - long, What ev - er may be

is the law known far and wide, To the mas - ter doth the maid be - long, What ev - er may be -

- tide ! Who would take her from her mas - ter, On - ly meets with sad dis - as - ter. Then hon - or

- tide ! Who would take her from her mas - ter, On - ly meets with sad dis - as - ter. Then hon - or

to our old law! Then honor to our old law! our.....

to our old law! Then honor to our old law!..... oua.....

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics: "to our old law! Then honor to our old law! our....." and "to our old law! Then honor to our old law!..... oua.....". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

law!

law!

(Act Drop.)

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics: "law!" and "law!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system ends with the instruction "(Act Drop.)".

The third system of the musical score consists of two staves, both piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line.

108
ACT II.

ENTR' ACTE.

1 hall in the chateau of Corneville. In the front of the stage, at left of spectator, two large windows, concealed by tapestry curtains. Opposite, on the right side, at front, a little practical door in the wainscoting. On either side are chandeliers, in which are six candles nearly consumed. Further up, two large windows open at the right on a gallery which leads outside to the river, and at the left, on another conducting to the other parts of the chateau. Near the windows and the gallery on the left, at the back, is the figure of a warrior in iron armor, mounted on a rolling chariot. A table and chairs of the period are on the stage; there is also a piece of tapestry, representing a hunt in the time of Henri II. When the tapestry is drawn aside, a second hall is seen which is covered with dust and cobwebs. In this appartement, which extends to the very back of the stage, stand four pedestals surmounted with warriors in iron uniform. The first pedestal at the left has lost its figure which is that to be found in the first appartement, mounted on a chariot.

BEN MODERATO.

The musical score is written for piano and consists of four systems of music. The first system is in 3/4 time, marked 'BEN MODERATO'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The music is characterized by chords and eighth notes. The second system continues the piece with similar chordal textures. The third system introduces a piano (*p*) dynamic and includes triplet markings (3) over the treble staff. The fourth system features a mezzo-forte (*mf*) dynamic and continues the triplet patterns. The score concludes with a final chord in the bass staff.

(Enter HENRI and CHORUS on tiptoe, bearing torches

109
LET OUR TORCHES LIGHT THE GLOOM.

No. 10.

GERMAINE, HENRI & CHORUS.

Same time as previous.

TENORS. *p*

Let our torch - es light up the gloom,
Let our torch - es light up the gloom,

The musical score for Tenors and Basses is written in G major (one sharp) and common time. The Tenors part begins with a rest followed by a half note G, then a quarter note A, and a half note B. The Basses part begins with a rest followed by a half note F, then a quarter note G, and a half note A. The piano accompaniment for the first system consists of a treble and bass staff. The treble staff has a half note G, a quarter note A, and a half note B. The bass staff has a half note F, a quarter note G, and a half note A.

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,
We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

The musical score for Tenors and Basses continues. The Tenors part has a half note G, a quarter note A, and a half note B. The Basses part has a half note F, a quarter note G, and a half note A. The piano accompaniment for the second system consists of a treble and bass staff. The treble staff has a half note G, a quarter note A, and a half note B. The bass staff has a half note F, a quarter note G, and a half note A.

(ADD SOPRANO.)
Now ye have sailors for your foe - men! Let our torch - es light up the gloom,
Now ye have sailors for your foe - men! Let our torch - es light up the gloom,

The musical score for Tenors and Basses continues. The Tenors part has a half note G, a quarter note A, and a half note B. The Basses part has a half note F, a quarter note G, and a half note A. The piano accompaniment for the third system consists of a treble and bass staff. The treble staff has a half note G, a quarter note A, and a half note B. The bass staff has a half note F, a quarter note G, and a half note A.

We're not frighten'd like sim - ple yeo - men; and ye ghosts, rise out of your tomb,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

Let now our torch - es light the gloom,

Now ye have sailors for your foe - men! Let now our torch - es light the gloom,

Now ye have sailors for your foe - men! Let now our torch - es light the gloom,

HENRI.

'Tis said our ghosts do much affect this hall, But unless I am much mis - ta - ken,

p

(Enter Germaine.)

they are not ghosts at all! In this old room, all seems unchanged still, unchanged still!

GERMAINE.

I am a timid girl, I know, But

HENRI.

Ah! Germaine, you are ill!....

where you venture I will go!

HENRI.

Nay! courage now! Am I not near?

No! by your side, I will not

By my side you've nought..... to fear! No, by my side you've nought to

fear!.....

Let our torch - es light up the gloom,

fear!.....

Let our torch - es light up the gloom,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

We're not frighten'd like sim - ple yeo - men; And ye ghosts, rise out of your tomb,

Let now our torch - es light the gloom

Now ye have sailors for your foe - men! Let now our torch - es light the gloom.

Now ye have sailors for your foe - men! Let now our torch - es light the gloom.

The first system of the musical score consists of two vocal staves (soprano and alto) and two piano staves. The vocal parts have lyrics: "Now ye have sailors for your foe - men! Let now our torch - es light the gloom." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

HENRI. Now, my lads, leave not a hall unsearched. Don't forget the door that opens on the river. We'll soon unmask the rogues that disgrace my ancestral home with their knavish tricks. (*Exeunt omnes except Germaine.*)

pp

The second system of the musical score consists of two piano staves. The left hand plays a steady bass line with chords, while the right hand plays a melody with triplets and other rhythmic patterns. The dynamic marking *pp* (pianissimo) is indicated at the beginning of the system.

NOTE.—This song should be sung previous to No 14

BY HIS SIDE.

No. 10 bis.

AIR. GERMAINE.

Moderato ben sostenuto.

GERMAINE.

From

pallid cheek you may be telling, With fear, not courage now I thrill, My timid heart 'gainst me re-

- belling, Is throbbing fast, do what I will! And though my coward heart fain would not, In

vain to stay away I tried, In vain to stay a - way I tried! Let you come a - lone!

rit.

rit.

Let you come a - lone! Ah!... I could not! And... I'm by your side, I'm by your

side. When

I was homeless, tearful, lonely, Home, friend, and all you were to me, In all the world I have you

on - ly, Then where but near you should I be! And though my coward heart fain would not, In

vain to stay away I tried, In vain to stay a - way I tried! Let you come a - lone!

Let you come a - lone! Ah!... I could not! And.. I'm by your side, yes, by your *ad lib.*

(Exit Germaine.)

side!

Enter Serpolette, Grenicheux and Bailli, groping in the dark. They touch each other and recoil with a cry.

ALLEGRETTO.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a half note (F#2) and a quarter note (A2). The second measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a half note (F#2) and a quarter note (A2). The third measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a half note (F#2) and a quarter note (A2). The fourth measure has a treble staff with a whole note chord (F#4, A4, C5) and a bass staff with a half note (F#2) and a quarter note (A2).

SERPOLETTE.

The image shows a musical score for the song "I'll shut my eyes." It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are "I'll shut my eyes, GRENICHEUX." for the Soprano, "I'll shut my eyes, LE BAILLI." for the Alto, and "I'll shut my eyes,....." for the Bass. The piano part is in the bottom system, marked with a piano (p) dynamic. The score is written in 2/4 time and includes various musical notations such as notes, rests, and bar lines.

I'll shut my eyes,
GRENICHEUX.

I'll shut my eyes,
LE BAILLI.

I'll shut my eyes,.....

p

The image shows a musical score for the song "I'll Shut My Eyes." It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass/Tenor) and the fourth staff is a piano accompaniment. The lyrics are "eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my eyes." The music is in 2/4 time and features a key signature of one sharp (F#). The piano part includes chords and melodic lines that support the vocal melody.

eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my eyes

eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my eyes

..... I'll shut my eyes! I'll shut my eyes,

eyea, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble,
 eyea, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,
 I'll shut my eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

I'll shut, Oh yes, I'll shut my eyes!
 I'll shut, Oh yes, I'll shut my eyes!
 I'll shut, Oh yes, I'll shut my eyes!

SERPOLETTE

This poor girl, may heaven pro- tect her! (Oh! if I looked and

saw a spec - tre!) No! 'tis wise to shut well the eyes!

Should there be a spec - tre,—

GRENICHEUX.

Should there be a spec - tre, In that case 'twould be wise still to keep shut my

Should there be a spec - tre,—

BAILLI.

I'll shut my eyes, I'll shut my eyes, I'll shut my
 eyes, I'll shut my eyes, I'll shut my eyes, I'll shut my
 I'll shut my eyes, I'll shut my eyes, I'll shut my eyes,.....

eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my
 eyes, I'll shut my eyes! I'll shut my eyes, I'll shut my
 I'll shut my eyes! I'll shut my eyes,

eyes, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble,

eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

I'll shut my eyes, Oh I tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, tit - ti, trem - ble,

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 7/8 time and G major. The lyrics are: "eyes, Oh I tit - ti, tit - ti, tit ti, tit - ti, tit - ti, tit - ti, trem - ble,".

I'll shut, Oh yes, I'll shut my eyes!

I'll shut, Oh yes, I'll shut my eyes!

I'll shut, Oh yes, I'll shut my eyes!

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in 7/8 time and G major. The lyrics are: "I'll shut, Oh yes, I'll shut my eyes!".

GRENICHEUX.

Sigh ap - pal - ling!

LE BAILLI.

Of the spectres a host!.....

SERPOLETTE.

What a ter - ri - ble won - der!

It is Gre - ni-cheux's ghost!

BAILLI.

Serpolette's ghost from

GRENICHEUX.

The Bailli's ghost! Oh how I fear!.....

BAILLI.

yon - der

What!

SERPOLETTE.

No! I for one, With my flesh am not

three of us ghosts, and all here! We three spirits all here?

done! I breathe a-gain, no ghosts are nigh!

GRENICHEUX.

No more am I! I breathe a-gain, no ghosts are nigh!

BAILLI.

No more am I, I breathe a-gain, no ghosts are nigh!

Allegretto.

NOT A GHOST AT ALL.

SONG.

SERPOLETTE.

Not a ghost at

rall. tr

Moderato.

all! Well, I real - ly nev - er! Let us breathe a - gain, and not die of fright! Not a bit of

we getting in a quiv - er, Fan-cy - ing we see spectre, ghost, and sprite, You have oft - en

seen, On the village green, When we tease in sport, Fellows come to court, Never one was

yet, Match for Ser - po - lette! And so if a man can't get o - ver me, I

8va~~~~~

do not think a ghost will do more than he! And so if a man can't get o - ver me, I

8va~~~~~

do not think a ghost will do more than he! And so if a man can't get ov - er me, I

And so if a man can't get ov - er her, I

And so if a man can't get ov - er her, I

The first system of the musical score consists of four staves. The top three staves are for the vocal parts: a single treble staff and a grand staff (treble and bass). The bottom staff is for the piano accompaniment, also in a grand staff. The key signature is D major (two sharps). The lyrics are: 'do not think a ghost will do more than he! And so if a man can't get ov - er me, I' on the first line, 'And so if a man can't get ov - er her, I' on the second line, and 'And so if a man can't get ov - er her, I' on the third line.

do not think a ghost will do more than he! And so if a man can't get ov - er me, I

do not think a ghost will do more than he! And so if a man can't get ov - er her, I

do not think a ghost will do more than he! And so if a man can't get o - ver her, I

The second system of the musical score continues the vocal and piano parts. It follows the same four-staff layout as the first system. The lyrics are: 'do not think a ghost will do more than he! And so if a man can't get ov - er me, I' on the first line, 'do not think a ghost will do more than he! And so if a man can't get ov - er her, I' on the second line, and 'do not think a ghost will do more than he! And so if a man can't get o - ver her, I' on the third line.

do not think a ghost can do more than he!

do not think a ghost can do more than he!

do not think a ghost can do more than he!

f

SERPOLETTE.

2. I have always heard if a ghost don't like you, All that it can do is to float in air; For it cannot

p

kill you, or harm or strike you, And if that is all, why I do not care! Here the oth - er

day, Soldiers on their way, .. halting for a glass, Kiss'd each village lass! But they didn't

get one from Ser - po - lette! And so if I can keep a troop at bay, I

do not think a ghost will do more than they! And so if I can keep a troop at bay, I

do not think a ghost will do more than they! And so if I can keep a troop at bay, I

And so if I can keep a troop at bay, I

And so if I can keep a troop at bay, I

f

This system contains the first four measures of the music. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment with Treble and Bass clefs. The key signature has two sharps (F# and C#). The lyrics are: 'do not think a ghost will do more than they! And so if I can keep a troop at bay, I' for the Soprano, 'And so if I can keep a troop at bay, I' for the Alto, and 'And so if I can keep a troop at bay, I' for the Bass. A piano dynamic marking '*f*' is present in the piano accompaniment.

do not think a ghost will do more than they! And so if I can keep a troop at bay, I

do not think a ghost will do more than they! And so if I can keep a troop at bay, I

do not think a ghost will do more than they! And so if I can keep a troop at bay, I

This system contains the next four measures of the music. It features the same three vocal staves and piano accompaniment as the first system. The lyrics are repeated for each voice part: 'do not think a ghost will do more than they! And so if I can keep a troop at bay, I'.

do not think a ghost will do more than they!

do not think a ghost will do more than they!

do not think a ghost will do more than they!

HENRI. (*Within.*) Guard the doors, my men! We'll have them soon!

SERP., GREN. & BAILLI. (*Falling on their knees.*) We're lost! Mercy! Mercy!

[*Enter HENRI and his men. Two of them are covered with dust.*]

HENRI. Hello! you have some of the dust of ages on you. Don't mind, my lads: you shall have something to wash it down. Can any one have penetrated beyond this hall from the river?

GERM. Here are three—who can they be?

HENRI. Some of your ghosts. My men have turned the tables on them, and have thoroughly frightened them.

GREN. Please, good ghosts, spare us this time!

SERP. (*Looking up.*) As I live, there is Germaine!

GERM. Why, Serpo'ette, how came you here?

BAILLI. Little Germaine in the chateau!

HENRI. Yes, she is a brave girl, and one not afraid of ghosts.

GERM. Don't be too sure of that, my lord. I have been trembling like an aspen leaf ever since I entered here, and my heart goes pit-a-pat as if it was going to jump out of my mouth any moment.

HENRI. So, Monsieur le Bailli, this is the care you take my chateau during my absence!

BAILLI. Your chateau?

HENRI. Yes, mine. Henri de Corneville, returned to claim his own

BAILLI. Most wonderful! I am delighted to hear it!

SERP. The captain a marquis! Can it be?

HENRI. Come, sir, is this the way you attend to your duties? Allowing these venerable walls to be made the sport of graceless mountebanks?

BAILLI. My lord, I assure you—

HENRI. What have you to say for yourself, sir?

BAILLI. Those scandal-loving villagers have driven me almost crazy.

OH DEAR! OH DEAR!

No. II.

BUFFO SONG. Le Bailli.

ALLEGRETTO.

Piano introduction in 2/4 time, key of D major. The music features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked *ALLEGRETTO*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Oh dear! oh dear! that". The piano accompaniment continues with a lively melody. The tempo is marked *ALLEGRETTO*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "ri - ot and that rab - ble, Nev - er was Bail - li so beset before!". The piano accompaniment continues with a lively melody. The tempo is marked *ALLEGRETTO*.

could not make my - self heard for their gab - ble, And from my head its wig some villain tore!

They laughed and jeered, (ill - man - nered rout,) Up - on my fly - ing

per - i - wig they bet,.. And when I chased it, oh! the shout! Loud in my ears 'tis ringing yet.

"Oh this is fun, Just see him run!" (The las - sies cried, with rapture jig - ging,) "To -

morrow he will married be, And then from his wife he will get a wig - - ging ! "

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

BAILLI.
Still I pre-tend - ed

The second system continues the musical piece. The vocal line has a brief rest before the lyrics. The piano accompaniment includes a forte (*f*) dynamic marking and features a series of sixteenth-note runs in the right hand.

not to hear the chaf - fing, And as I chased my wig, look'd dignified ; But

The third system concludes the page. The vocal line ends with the word "But". The piano accompaniment features a final flourish in the right hand marked with a trill and a fermata.

worse and worse, my ve - ry clerks got laughing, Sure, so se - vere - ly ne'er was Bailli tried!

The first system of the musical score. The vocal line (treble clef) begins with a G4 note, followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The key signature is one sharp (F#).

The vil - lage fair I could not face, Of rid - i - cule, I

The second system of the musical score. The vocal line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The key signature remains one sharp.

own, I'm rather shy... And so to save me from disgrace, Hith - er for qui - et did I fly!

The third system of the musical score. The vocal line concludes the phrase with a final note. The piano accompaniment features a prominent chord in the right hand and a sustained note in the left hand. The key signature remains one sharp.

“Oh! this is fun, Just see him run!” (The lass - les cried, with rapture jig - ging,) “To-

morrow he will married be, And then from his wife he will get a wig - - ging!”

HENRI. You should think of something else at your age besides marriage with such a young girl.

BAILLI. My lord, if you will permit me—

HENRI. Silence, sir! Have you anything to say about these so-called ghosts?

BAILLI. They do not come within the scope of my official duties.

GERM. Here's one on rollers. (*Pushes armed figure forward.*)

HENRI. There's nothing unreal about this one.

SERP. Here are candles that have been lighted recently.

HENRI. We are coming at the truth. Now, who attends to these candles?

GREN. His satanic majesty, of course

HENRI. It is all knavery, we shall see. Come—to work! Here is a curtain, perhaps something may be concealed behind it. (*Raises arras hangings and discovers hall with armed statues.*)

GREN. (*falling on his knees.*) There they are! Save me! Save me

HENRI. Peace, fool! They are the arms of my noble ancestors.

SILENT HEROES.

No. 12.

RECITATIVE, AIR and CHORUS.

Moderato. HENRI.

Nay! no phan - tom they knights of old, My

The first system of the musical score for 'Silent Heroes'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Moderato' and the character is 'HENRI'. The lyrics for this system are 'Nay! no phan - tom they knights of old, My'.

an - ces - tors their leal watch si - lent keep - ing; So that the prowl - ers

The second system of the musical score. The vocal line continues with the lyrics 'an - ces - tors their leal watch si - lent keep - ing; So that the prowl - ers'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

hith - er by night creep - ing, Felt that to touch them were too bold! Oh!

The third system of the musical score, concluding the piece. The vocal line ends with the lyrics 'hith - er by night creep - ing, Felt that to touch them were too bold! Oh!'. The piano accompaniment concludes with sustained chords. The system ends with a double bar line and repeat signs.

see ! their good brands notch'd in bat - tle, Their armor dimm'd by many a field, On each hauberk and

on each shield, Methinks I hear the i - ron rat - tle ! Fade - less lau - rel will

be your due, By Hist'ry's muse your praise be spo - ken ; For when in fight your mail was

bro - ken, For when in fight your mail was bro - ken, Foes found your heart was i - - ron

rit.

Moderato.

too!.....

Si - lent he - roes from out the might - y past, Still

SOPRANOS. SERP. GERM.

Si - lent he - roes from out the might - y past, Still

TENORS. GRENICHEUX.

Si - lent he - roes from out the might - y past, Still

BASSES. LE BAILLI.

rit.

o - ver your line keeping watch and ward, Lo! here your child, sole of his

o - ver your line keeping watch and ward, Lo! here your child, sole of his

o - ver your line keeping watch and ward, Lo! here your child, sole of his

o - ver your line keeping watch and ward,

race..... and last! Last of the line they own.... as Lord,.... Last of the

race..... and last! Last of the line they own.... as Lord, own as Lord! Last of the

race..... and last! Last of the line they own.... as Lord, own as Lord! Last of the

p

line they own.... as Lord!... Your

line they own.... as Lord!...

line they own.... as Lord!...

f

HENRI.

Risolut.

good swords rust, your spears are shiver'd; 'Tis oth-er times with us to-day, Than when Paynims in

dis - ar-ray, Be - fore your on - set bent and quiver'd! Tho' we fight not for

love of fame, And chiv - al - ry be now de - part - ed, Oh! trust me, fathers, li - on -

heart - ed, Oh! trust me, fathers, li - on-heart - ed, Your spir - it lives in us the

rit. ad lib.

same!.....

Sl - lent he - roes from out the might - y past,

Still

Sl - lent he - roes from out the might - y past,

Still

Sl - lent he - roes from out the might - y past,

Still

rit.

o - ver your line keeping watch and ward,

Lo! here your child, sole of his

o - ver your line keeping watch and ward,

Lo! here your child, sole of his

o - ver your line keeping watch and ward,

Lo! here your child, sole of his

o - ver your line keeping watch and ward,

race..... and last! Last of the line they own.... as Lord,..... Last of the

race..... and last! Last of the line they own.... as Lord, own as Lord! Last of the

race..... and last! Last of the line they own.... as Lord, own as Lord! Last of the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "race..... and last! Last of the line they own.... as Lord,..... Last of the". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

line they own.... as Lord!...

line they own.... as Lord!...

line they own.... as Lord!...

The second system continues the vocal and piano parts. The vocal staves now sing "line they own.... as Lord!...". The piano accompaniment continues with its intricate texture, featuring a prominent melody in the right hand and a supporting bass line in the left hand. The system concludes with a final cadence.

HENRI. Pshaw! Here is the explanation of this wonderful mystery. There can be only one entrance for these, so-called, ghosts to my chateau. They come from the river side. No one can know anything about our coming here. We arrived when the moon was hidden behind a cloud. Now let a guard be placed at every door.

GERM. Excuse me, my lord, but here is a door we have not seen before. There is a key in it.

HENRI. Thanks, my dear. Let me investigate the mystery. (*Exit HENRI.*)

SERP. I wonder what kind of ghosts are in there?

BAILLI. I don't believe in ghosts. Where are they?

GERM. Look there! Save me! Save me! (*Enter HENRI, covered with a sheet.*)

HENRI. Well, what nonsense! Here is some of your ghostly trumpery. By the way, I found this tin box which may contain some

important documents. By Jove, what is this? An official document! Please, Monsieur le Bailli, read it.

BAILLI. (*Reading.*) "My dear Gaspard"—

SERP. AND GERM. What! The old miser?

BAILLI. (*Reading.*) "I am obliged to fly from France. My infant daughter I confide to your care. Bring her up as a simple peasant girl, as I fear much that my enemies, were they to know that she was my child, would kill her. My dear Gaspard, do all for her you can, and when I return I shall repay you an hundred fold.

(*Signed.*)

"HENRI, MARQUIS OF LUCENAY.

"May 16th, 1667."

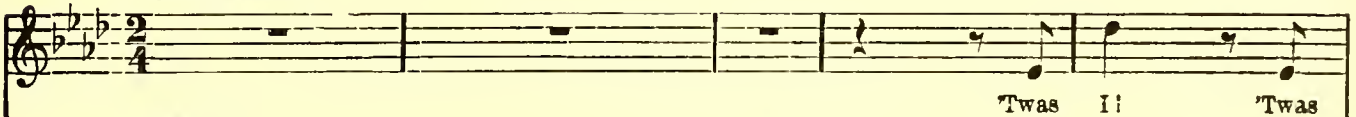
SERP. One moment! I am convinced I am his child! I was found by Gaspard, and the only child he ever found, on the date mentioned. I am the long-lost child. I am the Marchioness. Look at the date.

WHAT'S SHE SAYING?

No. 13.

ENSEMBLE and COUPLET.

SERPOLETTE.



HENRI.



GERMAINE. SOPRANOS.



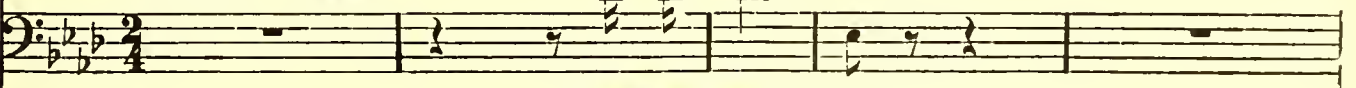
What's she say - ing!

GRENICHEUX. TENORS.

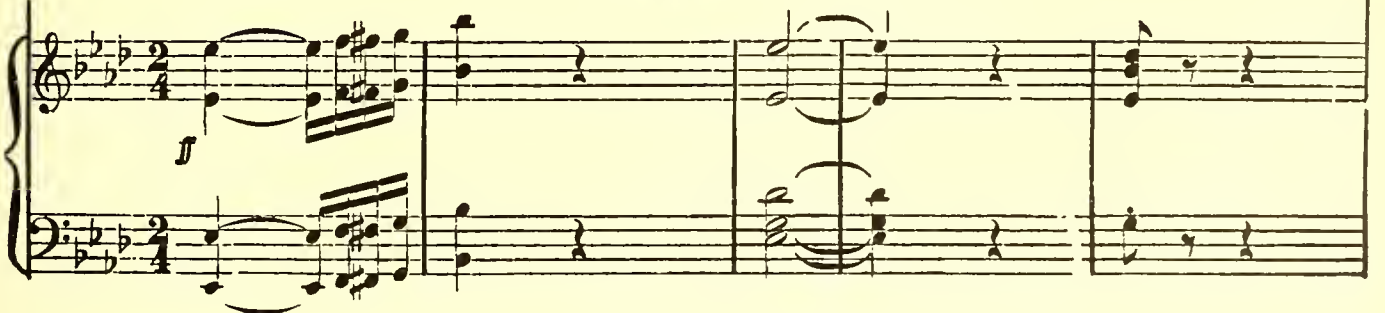


What's she say - ing!

LE BAILLI. BASSES.



What's she say - ing!



I' These pa - pers can - not lie! Yes! da - ted sixteenth May! (They found me on that

HENRI.

day!) What curious feeling, O'er me's steal - ing! My good girl, do not faint, now

(aside.)

don't! now don't! A mar-chion - ess, that sil - ly crea - ture! With peasant

writ on ev'-ry feature! I can nev er be - lieve it, and won't!

Clar.

SERPOLETTE. *risoluto.*

Marchioness! how as - tound - - ing! How my heart is wild - ly bounding,

Ev - er a voice kept say - ing so, That it said truth now I know!

Now I'll wear a sat - in gown, And as I sail a - long the town, The

girls with en - vy will ex-pire, "Who is she?" all will en - quire:

SERPOLHTE. *tempo.*

Marchioness! how as - tound - - ing! How my heart is wild - ly bounding,

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a treble clef and contains the lyrics 'Marchioness! how as - tound - - ing! How my heart is wild - ly bounding,'. The piano accompaniment starts with a forte 'f' dynamic and includes chords and moving lines in both the right and left hands.

Ev - er a voice kept say - ing so, That it said truth now I know!

The second system continues the musical piece. The vocal melody and piano accompaniment follow the same notation style as the first system. The lyrics are 'Ev - er a voice kept say - ing so, That it said truth now I know!'. The piano part continues with harmonic support for the vocal line.

Now I'm rich, I will be gay, I'll dine on meat now ev' - ry day! And

The third system of the score shows the vocal line and piano accompaniment. The lyrics are 'Now I'm rich, I will be gay, I'll dine on meat now ev' - ry day! And'. The musical notation includes various note values and rests, with the piano accompaniment providing a steady harmonic foundation.

when my old friends speak to me, Shut my eyes, so's not to see!

The fourth and final system on this page. The vocal melody concludes with the lyrics 'when my old friends speak to me, Shut my eyes, so's not to see!'. The piano accompaniment ends with sustained chords in the final measures.

Marchioness! how a - stound - ing, How my heart is wild-ly bounding! Ev - er a voice kept

say - ing so, That it said truth now I know! I will buy an ed - u - ca - tion,

Man - ners fine too I will get; So not a la - dy in the na - tion, Will com - pare ... with Ser pol-
Sya

-ette! Will com - pare with Ser - polette!

HENRI. Well, we'll admit all you say, Serpolette, but your claims must yet be decided upon. There is the evidence of the old miser, Gaspard, to be given.

SERP. Why, how can there be any doubt about the matter? Gaspard never had a baby besides your humble servant.

GREN. For heaven's sake, your Highness, let me go home. I see a ghost in every wave of the curtains.

HENRI. You miserable effigy of a man! Listen, my gallant fellows—take care of this wretched poltroon, and if he utters one cry, pitch him into the river!

GREN. Oh, what a fate is mine!

HENRI. Now, Serpolette. (*Sailors hustle GRENICHEUX about, and carry him away.*)

SERP. "Serpolette," my lord! Such undue familiarity! The "Marchioness," probably, you meant to say.

HENRI. Mademoiselle, I stand corrected,—the "Marchioness," of course! Now, would you be so kind as to retire to yonder tapestried room for a few minutes, and look over the records of your family?

SERP. Certainly, my lord,—with you as company.

HENRI. I have other business to attend to.

SERP. But a Marchioness all alone in a haunted room—

HENRI. Armed with the records of your noble birth.

SERP. True; very true. But, suppose some ghost should make

love to me?

HENRI. Ask him his pedigree—he will soon vanish.

SERP. Well, then, my lord, I shall retire for the present to read the records of my noble family. I shall leave you here with this young person. I believe, they call her Germaine. "Serpolette," indeed! "Marchioness," I say, and don't you forget it!

(*Exit SERPOLETTE.*)

GERM. Why, my lord, all are gone, and we are all alone.

HENRI. Well, suppose so. A brave little heart like yours fears nothing. Come, tell me about this marriage of yours, with that old, broken-down Bailli.

GERM. It was a false report. Such a marriage could never take place. Besides, there was Jean Grenicheux.

HENRI. What! that booby? For goodness' sake, what right had he to interfere?

GERM. My lord, he has an influence over me on the score of gratitude. He saved my life once, by rescuing me from the sea, after I fell from the rocks, a mile or so from the village. Although I do not love him, I must be grateful.

HENRI. (*Aside.*) The unconscionable rascal! To claim the credit of what I have done! (*Aloud.*) Well, I had no idea that I had engaged a coachman who is in the knight-errant business. But your face reminds me of days when, as a youth, I dreamed of such a beautiful being!

'TIS SHE! A HAPPY FATE.

No. 14.

DUO.

Allegretto.

HENRI.

mf *p* *p*

p

GERMAINE.

Then he who saved my life, (if I must tell,)..... Told me that he
sought her!

lov'd, lov'd me well! Yes! he saved my life, and lov'd me

GERMAINE.

well!
HENRI. (*aside.*) To
(The fellow's im - pudence is hate-ful! But yet I must not tell the truth!)

him who sav'd me I was grate - ful, And so I vow'd to wed the youth, to wed the youth! Yet al-

She has

tho' aw - ful was my dan - ger, On slip - p'ry rock, o'erwhelming wave, To

prom - is'd in hour of dan - ger, When res - cu'd from the 'whelming wave, To my

true love still I am a stran - ger, And half re - pent the vow I gave! Yes! al-

pres - ence she was a stran - ger, And now re - pents the vow she gave! She has

rall.

tho' aw - ful was my dan - ger, On slipp'ry rock, o'erwhelming wave, Yes! al - though aw - ful was my

promis'd in hour of dan - ger, When rescu'd from the 'whelming wave!

dan - ger, To true love still I am a stranger, And

She has prom - is'd in hour of dan - ger, To my presence there she was a stranger, And

half re - pent the vow I gave! I should have answer'd to his pas - sion, Ex -

now re - pents the vow she gave!

act - ly in the Norman fash - ion.

HENRI.

Now maiden, prithee, tell to me, What may a Norman answer

be?

f

GERM.

When he bargains at a fair, The Norman puts his chin in the air, Doesn't say "off," Doesn't say "done,"

p

But 'tis thus bargains are be - gun ; " Well, we shall see how things may go ! " That is - n't " yes, " nor

is it " no ! " And a girl of our coun - try - side, When she's woo'd should but an - swer so, When he

asks " wilt thou be my bride ? " Let her re - ply nor " yes, " nor " no ! " It is the Nor - man

custom good, And well approv'd, the sa - ges say, Girls nev - er should be un - der - stood, Or tell their lov - ers

yea or nay! Girls should nev-er say "yea or nay!"

ff

GERM.

I must sure have lost my head, Or else to Gren-i - cheux I'd have said, Not as I did; my life is thine!

pp

But words less ea - sy to di - vine; "Well, we shall see how things may go!" That is - u't yes, nor

is it no! And if I wed him, I con - fess, That my heart with my hand will not go, If my

lips trembling must say "yes," Still my poor heart will mur-mur "no!" Had I follow'd the

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "lips trembling must say 'yes,' Still my poor heart will mur-mur 'no!' Had I follow'd the".

custom good, And well approv'd, as the sa-ges say, I'd ne'er have been mis-un-derstood, Nor ev-er giv'n him

The second system of the musical score. The vocal line continues with quarter notes D5, E5, F#5, and G5. The piano accompaniment features a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "custom good, And well approv'd, as the sa-ges say, I'd ne'er have been mis-un-derstood, Nor ev-er giv'n him".

"yea or nay!" Girls should nev-er say "yea or nay!"

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a treble clef with a half note G4 and a bass clef with a half note G2. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "'yea or nay!' Girls should nev-er say 'yea or nay!'".

HENRI.

Oh luck-y chance! oh meeting fate - ful, And by - and-by her heart will

GERMAINE.

Yes! al-know, That it can be sin - cere - ly grate - ful, And at the same time with love

tho' aw - ful was my dan - ger, On slip - p'ry rock, o'erwhelming wave, To glow!..... When res - cu'd from the 'whelming wave, To my

rall. *tempo.*

true love still I am a stran - ger, And half re - pent the vow I gave! Yes! al -

pres - ence she was a stran - ger, And now re - pents the vow she gave! She has

rall. *tempo.*

tho' aw - ful was my dan - ger, On slipp'ry rock, o'erwhelming wave, Yes! al - though aw - ful was my

promis'd in hour of dan - ger, When rescu'd from the 'whelming wave!

dan - ger, To true love still I am a stranger, And

She has prom - is'd in hour of dan - ger, To my presence there she was a stranger, And

rit.

half re - pent the vow I gave! To true love still I am a stran - ger, And

now re - pents the vow she gave! To my presence there she was a stran - ger, And

rit.

rall.

half re - pent the vow I gave, I half re - pent the vow I gave!

now re - pents the vow she gave, She now re - pents the vow she gave!

rall.

f

p

(Knocking heard within.)

HENRI. Ah! the signal. Now, for an interview with the ghosts. They won't like it, I am sure. Serpolette! Serpolette! Oh! pardon me—Marchioness! Marchioness!

(Enter SERPOLETTE.)

SERP. That name, Marchioness, my lord, must meet a ready response.

HENRI. I merely wished to advise your ladyship that our expected visitors, the ghosts, are about to put in an appearance.

SERP. Oh, save me, my lord! I don't want to meet them.

HENRI. Fear in the breast of the Marchioness De Lucenay? Why, I am surprised!

SERP. Right, my lord; I am once more on my dignity. Marchioness, if you please; don't you forget it. But then, is there nothing more substantial for a Marchioness than ghosts? (Cries within.) Here they come! Here they come? Ah, save me! Help! The Marchioness is going to faint!

HENRI. Why, you silly creature! these are only my men! Look at this staunch little craft here, Germaine, who fears no man!

GERM. My Lord, a ghost and a man are very different things!

(Enter GRENICHEUX, BAILLI, & SAILORS.)

HENRI. Now, Monsieur Le Bailli, we shall very soon have an opportunity of interviewing those precious ghosts of yours.

BAILLI. Your Excellency, one of your crew informs me that there

is a boat on the river approaching the chateau, and that one man alone is in it.

GREN. Help! Help! Look at that phantom!

SERP. You donkey! It is only the curtain which I was pulling back

GREN. A pull back? Oh, that is a very different thing.

HENRI. (Aside.) That miserable liar. Grenicheux! Won't I make him smart for his intolerable falsehoods. (Aloud.) My men, this hall will be the first place where the ghosts will come. We must hide, so as to intercept them. Now some one must remain here on guard. Who shall it be?

A VERY SMALL SAILOR (steps forward). I, captain.

HENRI. Oh, no! You wouldn't be a mouthful for a ghost. Let me see—I want the bravest man in the crew. Who is he! Ah! here he is! (Claps GRENICHEUX on the back.) Come, boys, put him in yonder armor.

GREN. Oh, please your highness, I am scared out of my wits!

HENRI. So much the better. They are not of much use to you. Put him in the armor on wheels.

GREN. I shall die of fright!

HENRI. So much the better for the ghosts, and the worse for you!

GREN. Let me go this time, my lord, and I promise never to come here again!

HENRI. Nonsense! You are just the man for the situation. Clap him in the armor! (The sailors place GRENICHEUX in armor.)

AS HE'S LOOKING SOMEWHAT PALE.

No. 15.

CHORUS and QUINTETTE.

Allegro.

TENORS.

As he's look - ing some - what

BASSES.

Allegro.

ff

pale, Put, oh put him in - to mail! Strong is the steel.

and once in - side, All the ghosts and phantoms too, he may de - ride!

As he's look - ing rath - er pale, Put, oh put him in - to

mail. Strong is the steel, and once in - side, Yes! strong is the

steel, and once in - side, All the ghosts and phantoms too, he may de - ride!

Largo.

Put him in - - to mail, As he's pale!

Largo.

HENRI. (*Spoken.*) *Shr,* and you are a dead man!

GRENICHEUX.

May Heav'n pi - ty take, How I shake!

p *tempe primo.*

Moderato.
SERP. & GERM.

Do not turn so pale!
GRENICHEUX.
Cold sweat is on my brow,..... Terror reign - - eth o'er me now,..... By i-ron
HENRI.
Do not turn so pale!
LE BAILLI.

Moderato.

You are quite safe within your mail,.....
wall..... thus girt a - bout, Come what may, I can - not get out!.....
You are quite safe within your mail,.....

Do not turn so pale!

Cold sweat is on my brow,..... Terror reign - - eth o'er me now,..... By i - ron

Do not turn so pale!

You're quite safe within your mail,.....

wall..... thus girt a - bout,.... I nev-er can..... get out! Oh dear, oh dear, oh

You're quite safe within your mail,.....

Now, a - dieu! Gren - i - cheux!

dear, what to do? Wretched Gren - i - cheux!

Why! oh dear, oh dear, oh dear, oh dear, Gren - i - cheux!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "Now, a - dieu! Gren - i - cheux! dear, what to do? Wretched Gren - i - cheux! Why! oh dear, oh dear, oh dear, oh dear, Gren - i - cheux!". The piano accompaniment features a series of chords and moving lines in both hands.

Now, a - dieux! Gren - i - cheux!

Wretched Gren - i - cheux! Wretched Gren - i - cheux! Ah! Ah!

Now, a - dieux! Gren - i - cheux!

The second system of the musical score continues the vocal and piano parts. The vocal parts have the lyrics: "Now, a - dieux! Gren - i - cheux! Wretched Gren - i - cheux! Wretched Gren - i - cheux! Ah! Ah!". The piano accompaniment includes dynamic markings such as *f* (forte), *crs.* (crescendo), and *p* (piano). The system concludes with a final piano accompaniment section.



(*Exeunt Omnes except GRENICHEUX.*)

GREN. Well, this is a nice fix! Mailed, and waiting for a ghost to put a postage stamp on me! What shall I do? I'd sink down, if this confounded armor would only permit me. What is that? A light, and coming this way! Who is it, or rather what is it? I must shut my eyes and pray, if I can, for protection.

(*Enter GASPARD carrying a lantern.*)

GASP. I wonder what has come over me to-night. I feel as if something was going to happen. What can it be? Pshaw, Gaspard! courage! Courage, man! Leave such idle fears to the boobies of yonder village!

GREN. (*Aside.*) I am afraid to look at it, whatever it is.

GASP. Idle fears! Why, Gaspard, old man, you are a fool! No one dare venture in this neighborhood after dark.

GREN. (*Aside.*) Here is one poor devil who has gone and done it!

GASP. And that old Bailli—what did he mean by his hints to-day? Can he suspect? No, no! And yet he seemed so positive! Bah! Cheer up, Gaspard! No one knows where you keep your savings bank. The old chateau of Corneville—what a hiding-place! No absconding cashier, no speculative president. (*Rolls armor with GRENICHEUX up and down.*)

GREN. Mercy! Mercy!

GASP. What's the matter with you? Did you speak? Pshaw! An old armor that has rusted here for ages. Gaspard, if you go on like this, you will soon be as big a fool as any of the bumpkins of yonder village. (*Places lantern and money bags on table.*)

GREN. What a narrow escape! Now I'm only an old rusty armor.

GASP. What did that old fool of a Bailli mean by his questions about the former Marquis and my administration of his affairs?

GREN. (*Aside.*) I think, upon my word, that I am going to faint!

GASP. (*Lighting candles.*) And only think of it—Germaine gone off with that foreign captain, when I had everything arranged for her wedding with the Bailli; but I shall have her back—I shall have her back! There is law in this country, even if it is Normandy; and the Bailli shall have his bride, and I shall be then rid of him and her. She has been such a charge! Little did her father, the Marquis De Lucenay, think what a responsibility he

placed on my shoulders, when he committed this child to my care. But I shall make a good thing out of it. (*Lights candles.*)

GREN. (*Aside.*) It is lighting up—now I am gone! Let me say my prayers.

GASP. My plans are too well laid to be discovered, unless one Marquis should come back to claim his inheritance, and the other to claim his daughter.

GREN. (*Aside.*) Why does it light so many candles?

GASP. What an ugly dream I have had! I thought that the Marquis De Lucenay came back and claimed his daughter from me.

GREN. (*Aside.*) What an ugly face this ghost has!

GASP. (*Unlocking door and entering small room.*) And now, for my precious gold, my darling treasure! Let me see it once again and add to it, My darling gold! My mistress that ever smiles on me!

GREN. Why, as I live, it is old Gaspard, that wretch of a miser! Heavens! he would kill me, if he should recognize me! Now, I must be wary in dealing with such an old scoundrel!

GASP. (*Entering with bags of gold.*) Oh, my darling gold! My darling gold! Mistress of my heart! (*wrapping himself in a sheet.*) By the way, I must not forget my ghost business. Here is a spiritual medium of the first water—terms moderate. Now, then, to perplex the boors of the village. Oh, confound this old armor! (*Pushes GRENICHEUX before him.*)

GREN. Help! Help!

GASP. What did you say? Gaspard, you are an ass! Only a piece of rusty armor! Do you wish to be afraid of your own ghosts? (*Goes to window and waves sheet.*) There now, if any country bumpkin sees me, he will rush home and tell his folks that the devils are holding high carnival in the chateau of Corneville! By the way, if ever I catch that miserable fisherman, Grenicheux, I'll kill him! (*Runs armor up and down.*)

GREN. Police! Police!

GASP. What's that you say? Pshaw!—only imagination! Now only think of it—the Bailli, Germaine, the Marquis and the accounts. Ah, here is something to console me! My gold! my gold! my darling gold! (*Sits down to table, opens bags of gold and counts his money.*)

LOVE, HONOR, HAPPINESS.

No. 16.

FINALE.

Moderato.

GASP.

Love, honor, hap - piness, moon of honey, What are they all com-

-par'd with gold ! Come, let me clutch thee, beau - ti - ful money, Earth's one bright thing that nev - er grows old !

GRENICHEUX.

GASP.

Gaspard ! I swear ! what does he there ?

That ancient cab - i - net's best of all

bauks, And there lie my mon - ey bags in ranks ! All sol - id coin, all yellow ore, And bet - ter

GRENICHEUX.

His se - cret's out, 'tis ve - ry clear, His money old Gaspard keeps
still, I bring some more !

Allegretto.

here !

GASPARD.

There have I purple lin - en fine, Vi - ands of price and rar - est wine ! Wit, learning,

mind.... for all of these, Mon - ey can give, if so I please, Mon - ey can give, if so I

GREN.

Money can give, if so he please! No minstrel ev - er sang or
 please!

p

told, A strain so sweet as clink of gold, No minstrel ev - er sang or told, A strain so

sweet as clink of gold, Minstrel ne'er sung, or minstrel e'er told, Strain so sweet as clink of

gold!

GASPARD.

gold! Want I love! plenty of it there! None but the rich deserve the fair! I may be

p

ug - - ly, bald and old, On - ly let me woo with gold, On - ly let me woo with

GREN.

On - ly let him woo with gold! No minstrel ev - er sang or

gold!

p

told, A strain so sweet as clink of gold, No minstrel ev - er sang or told, A strain so

sweet as clink of gold, Minstrel ne'er sang, or minstrel e'er told, Strain so sweet as clink of

After duet, the bells are heard. Gaspard pauses in dismay. He recognizes Robin, and rushing to the place where his gold is concealed, he throws himself on it as it were to protect it. The curtain at back rises and all enter. A guard unbinds Robin and he also confronts Gaspard.

gold!

BELLS.

Terror struck, Gaspard's first impulse is to collect his money bags on the table, and

put them away, but his trembling limbs scarce bear him across the room.

Chorus of.

HENRI.

Si - lent he - roes from out the migh - - ty past, Still ov - er your line keep - ing
SERP. GERM. SOPRANOS.

Si - lent he - roes from out the migh - - ty past, Still ov - er your line keep - ing
GREN. TENOR.

Si - lent he - roes from out the migh - - ty past, Still ov - er your line keep - ing
LE BAILLI. BASSES.

watch and ward! Lo! here your child, sole of his race..... and last! Last of the

watch and ward! Lo! here your child, sole of his race..... and last! Last of the

watch and ward! Lo! here your child, sole of his race..... and last! Last of the

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "watch and ward! Lo! here your child, sole of his race..... and last! Last of the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

line they own..... as Lord! own as Lord, Last of the

line they own... as Lord! own as Lord, Last of the

line they own... as Lord! own as Lord, Last of the

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The lyrics are: "line they own..... as Lord! own as Lord, Last of the". The piano accompaniment continues with the same rhythmic patterns as the first system, with some variations in the left hand's accompaniment.

line they own..... as Lord!

line they own..... as Lord!

line they own..... as Lord!

Gaspard. "The Ghosts! the Ghosts!"

f

SERP.

Yes, we are ghosts! vengeance is sped, And lights now on your wick-ed head! So tremble, old man,

TENORS.

Yes, we are ghosts! vengeance is sped, And lights now on your wick-ed head! So tremble, old man,

BAILLI.

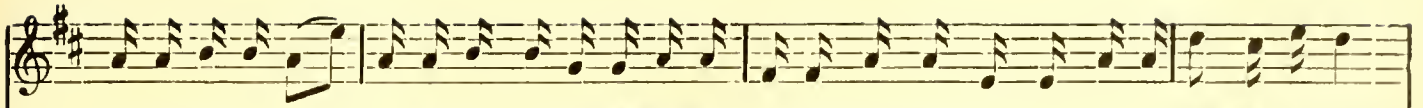
Yes, we are ghosts! vengeance is sped, And lights now on your wick-ed head! So tremble, old man,

We are thy doom ! Ris - ing from field and from sea and tomb ! We will haunt thee, we will scare thee,
 We are thy doom ! Ris - ing from field and from sea and tomb ! We will haunt thee, we will scare thee,
 We are thy doom ! Ris - ing from field and from sea and tomb ! We will haunt thee, we will scare thee,

mf

we will hunt thee down ! Never leave thee, ne'er release thee. Here or in the town, Whither thou may'st fare,
 we will hunt thee down ! Never leave thee, ne'er release thee, Here or in the town, Whither thou may'st fare,
 we will hunt thee down ! Never leave thee, ne'er release thee, Here or in the town, Whither thou may'st fare,

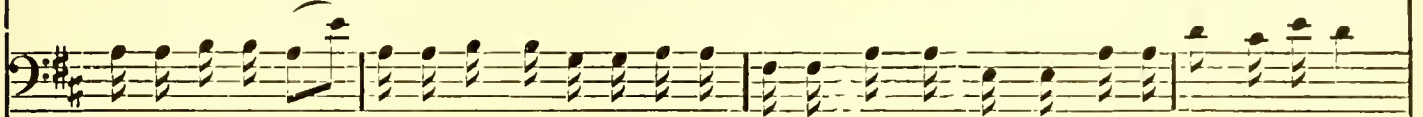
f



We'll be there to scare ! All the day you will us see, And if you dream, there too we'll be ! Ah yes ! we are ghosts !



We'll be there to scare ! All the day you will us see, And if you dream, there too we'll be ! Ah yes ! we are ghosts !



We'll be there to scare ! All the day you will us see, And if you dream, there too we'll be ! Ah yes ! we are ghosts !



Vengeance is sped, And lights now on your wicked head ; Then trem - ble, old man ! We are thy doom !



Vengeance is sped, And lights now on your wicked head ; Then trem - ble, old man ! We are thy doom !



Vengeance is sped, And lights now on your wicked head ; Then trem - ble, old man ! We are thy doom !



GERMAINE.

Tremble, old man! We are thy doom! Ris - ing from sea and field and tomb, We are thy doom! Good, my

Tremble, old man! We are thy doom! Ris - ing from sea and field and tomb, We are thy doom!

Tremble, old man! We are thy doom! Ris - ing from sea and field and tomb, We are thy doom!

p

Again the bells chime, and old Gaspard, believing the legend to be true, and that his hour of doom is come, loses his head.

HENRI.

lord, pi - ty that old man, See how he stares, his brain is reel - ing. For you I lift the

curse and the ban, Tho' not for his sake who for o - thers had no feel - ing.

BELLS.

Gaspard rises, with an imbecile smile as the bells sound, saying, "The Bells? Yes!

I know—I know—for the marriage of Germaine and the Bailli!"

GASPARD.
Lento.

Ding dong, ding dong, ding dong, ding dong, ding dong, dong, So the le-gend runneth, so the old men tell!

Ding dong, ding dong, ding dong, ding dong, ding dong, dong, When the heir re-turn - eth, will clang the bell.

Tempo.

S. Ding dong, ding, ding dong, ding, ding dong, ding

S. Ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

A. Ding dong, ding dong, ding dong,

T. Ding, dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

B. Bom, bom, bom, bom, bom, bom,

B. Bom, bom, bom,

BELLS.

Tempo.

The musical score is divided into two main sections. The upper section features a series of six staves, each with a treble clef staff and a corresponding vocal line. The vocal lines consist of rhythmic patterns of 'ding' and 'dong' sounds. The lower section features a grand staff (treble and bass clefs) for piano accompaniment, with a final instruction to continue the bells ad libitum.

Staff 1 (Treble): ding dong, ding dong, ding dong, ding dong, ding

Staff 2 (Treble): ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

Staff 3 (Treble): ding dong, ding dong, ding dong, ding dong,

Staff 4 (Treble): ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong,

Staff 5 (Bass): bom, bom, bom, bom, bom, bom,

Staff 6 (Bass): bom, bom, bom,

Staff 7 (Bass): *Continue Bells ad lib. to the end.*

Staff 8 (Grand Staff): Piano accompaniment for the final section, featuring arpeggiated chords in both hands.

ding dong, ding dong, ding dong, ding dong, ding, ding dong, ding dong, ding dong,

ding dong, ding dong, ding dong, ding dong, ding, ding, ding dong, ding dong, ding dong,

ding dong, ding dong, ding dong, ding, dong, ding, ding dong,

ding dong, ding dong, ding dong, ding dong, ding, ding dong,

ding dong, ding dong, ding dong, ding dong, ding, ding dong,

ding dong, ding dong, ding dong, ding dong, ding, ding dong,

f

ding dong, ding dong bell, So the legend run - neth, so the old men tell! ding dong, ding dong, ding dong,

ding dong, Ding dong bell, ding dong, ding dong, ding dong,

ding dong, Ding dong bell, ding dong, ding dong, ding dong,

ding dong, ding dong bell, When the heir re - turn - eth will clang the bell. Ding dong, ding, dong, ding dong,

ding, ding dong, ding dong bell, ding dong bell! Ding dong,

ding, ding dong, ding dong bell, ding dong, ding dong bell! Ding dong,

The piano accompaniment consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line with chords and single notes.

ding dong, ding dong bell, So the legend run - neth, so the old men tell! ding dong, ding dong, ding dong,

ding dong, Ding dong bell, ding dong, ding dong, ding dong bell

ding dong, Ding dong bell, ding dong, ding dong, ding dong bell,

The piano accompaniment continues with two staves. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with chords and single notes.

Animato.

ding dong, ding dong, dong, When the long lost heir return - eth, will clang the bell. Ding dong, ding dong, ding dong,

ding dong, ding dong, ding dong, ding dong, ding dong the bell ! Ding dong, ding dong, ding dong,

ding dong, ding dong, ding dong, ding dong, ding dong the bell ! Ding dong, ding dong, ding dong,

Animato.

Animato.

The image shows a musical score for the song "Ding Dong, Ding Dong". It consists of three staves of music, each with a treble or bass clef. The lyrics are written in both Chinese and English below the notes. The first staff has a treble clef and the lyrics "ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding dong, ding dong,". The second staff also has a treble clef and the same lyrics. The third staff has a bass clef and the same lyrics. The music is in a simple, rhythmic style with a key signature of one flat (B-flat).

ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding dong, ding dong,

ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding dong, ding dong,

ding dong, ding dong ding, dong ding dong, dong bell ! ding dong bell ! ding dong, Ding dong, ding, dong, ding dong,

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a double bar line and a repeat sign. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic foundation.

ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong,..... ding dong.

ding dong, ding dong, ding dong, ding dong, dong bell ! ding dong bell ! ding dong,..... ding dong.

ding dong, ding dong ding, dong ding dong, dong bell ! ding dong bell ! ding dong,..... ding dong.

Gaspard staggers to the table and falls senseless on his gold. Picture. Curtain slow,

ACT III

ENTR'ACTE AND DANCE.

Allegretto.

First system of the musical score, marked *Allegretto*. It consists of a grand staff with two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody in the upper staff and a supporting bass line in the lower staff. The dynamic marking *mf* (mezzo-forte) is present in both staves.

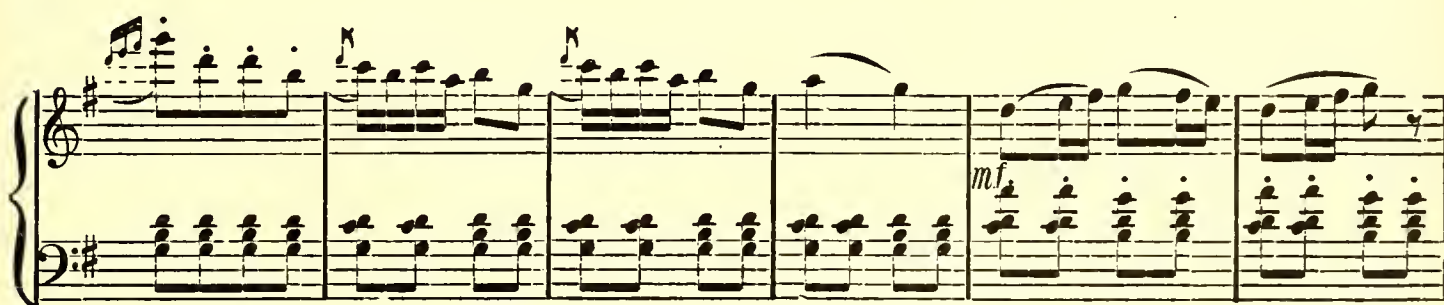
Second system of the musical score, continuing the melody and bass line from the first system. It maintains the 2/4 time signature and key signature.

Third system of the musical score, continuing the melody and bass line. The time signature changes to 3/4 in the final measure of this system.

Curtain rises.

DANCE.

Fourth system of the musical score, marked *DANCE*. It begins with the instruction *Curtain rises.* The music features a melody in the upper staff and a supporting bass line in the lower staff. The dynamic marking *f* (forte) is present in the lower staff.



SCENE. — *The stage, to its full extent, represents a park, with statue and shrubbery. This scene is as gay and brilliant as possible. Grand Tableau of Dancing. Gaspard wanders about insane. All make fun of him.*

GERTRUDE. Poor old Gaspard! he is insane beyond all hope.

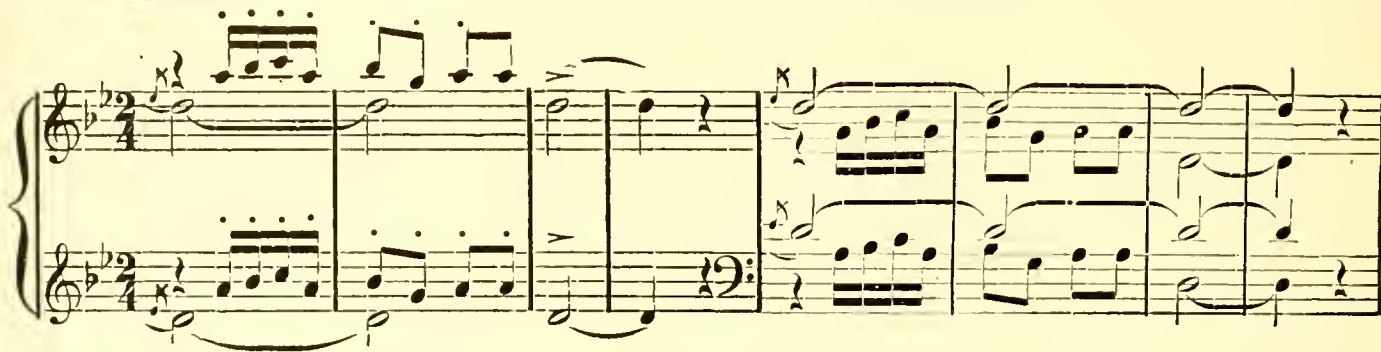
ALL THE GIRLS. A madman! he may injure us.

GERTRUDE. Don't be afraid. He cannot do any harm. He is simply an imbecile ever since he heard the bells of Corneville, which astonished him. Let him alone.

SONG OF THE BEGGARS.

No. 17.

Moderato.



GASPARD.

Aye! aye! aye! the good old times Have come back a - gain, I am think - ing,

The first line of the song is written for Gaspard in a bass clef, 4/4 time, with a key signature of two flats. The melody is simple and nostalgic, with lyrics: "Aye! aye! aye! the good old times Have come back a - gain, I am think - ing,". The piano accompaniment is shown in grand staff notation below the vocal line.

When I heard the cas - tle chimes, Hun - dred of years re - turn'd like wink - ing! Oh! the

The second line of the song continues the melody in the bass clef, 4/4 time, with a key signature of two flats. The lyrics are: "When I heard the cas - tle chimes, Hun - dred of years re - turn'd like wink - ing! Oh! the". The piano accompaniment continues in grand staff notation, ending with a double bar line and repeat signs.

brave days will come back, And my band of beg - gars lus - - ty, With a

wal - let for our pack,.... And our coats and throats aye dus - - ty! Come,

tramp each mer - ry loon, And troll be - neath the moon. Toor-al loor - la - lay!..... *rall.*

Tempo. Toor - al loor - al toor - la loor - al toor - al - - la!

Tempo.

And it's

we the maids who charm, Nev - er mind how old our dress..... is, All the

p

las - ses at the farm,.... For the beg - gars have car - es - - ses; And tho'

rich our yeo - man host, 'Tis the va - grant rules the roast! Toor-al loor - al - lay!.....

rall.

rit.

Tempo.

Toor - al loo - al toor - al loo - al toor - al - - lay!

Tempo.

f

f

(GASPARD sinks into a chair. Enter BAILLI, Peasant Girls surrounding him.)

PEASANT GIRLS. My dear Bailli! Why, how well you look! Where have you been? You seem worried. What has become of the bride? How about the honeymoon? Have you brought her back, or has she given you the slip?

BAILLI. Be quiet, for goodness' sake. Never, in my life, have I had such a succession of queer adventures. Bells, ghosts, the return of the Marquis, crazy Gaspard, and the grand transformation of everything, have well nigh turned my head. Then, only think of little Serpolette and that fisherman, Grenicheux.

ALL. Please, tell us about them.

BAILLI. Well, the court has examined into the question of Serpolette's claim. They found that the page was removed from the register, at the date of the 16th of May, 1667. But the proofs are in favor of Serpolette, and show that she is the daughter of the Marquis De Lucenay. Therefore, the court decides in her favor.

GREN. (Within.) Here comes her Serene Highness, the Marchioness De Lucenay, and her noble factotum, the Honorable Jean Grenicheux.

BAILLI. Only listen to that scoundrel!

ALL. Oh, what a magnificent turnout! What a grand lady!

GERT. Why, girls, it is our Serpolette!

(Enter SERPOLETTE and GRENICHEUX.)

THERE SHE GOES, WITH HORSES PRANCING.

No. 18.

CHORUS & SONG.

SERPOLETTE, GENICHEUX & CHORUS.

SOPRANOS.

There she goes, with hors - es pranc - ing! Well may the folk

TENORS.

There she goes, with hors - es pranc - ing! Well may the folk

BASSES.

The first system of the musical score includes vocal staves for Sopranos, Tenors, and Basses, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a forte (f) dynamic marking.

The second system of the musical score continues the vocal and piano parts from the first system. The lyrics "chuc - kle and stare; Sat - ins shin - ing, feath - ers danc - ing, And her nose well in the air!" are written under the vocal staves.

There she goes, with hors - es pranc - ing! Well may the folk chuc - kle and stare; Sat - ins shin - ing,

There she goes, with hors - es pranc - ing! Well may the folk chuc - kle and stare; Sat - ins shin - ing,

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The lyrics are: "There she goes, with hors - es pranc - ing! Well may the folk chuc - kle and stare; Sat - ins shin - ing,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

feath - ers dancing, And her nose well in the air!

GREN. "I beg to announce Her Highness, the Countess de Lucenay."

feath - ers dancing, And her nose well in the air!

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "feath - ers dancing, And her nose well in the air!". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a grand entrance (GREN.) for the Countess de Lucenay, marked with a forte (f) dynamic. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. The system ends with a piano (p) dynamic marking.

What I back a - gain ! What I back a - gain !

What I back a - gain ! What I back a - gain !

8va

f

This system contains vocal staves and piano accompaniment. The vocal parts have the lyrics "What I back a - gain !". The piano accompaniment includes a treble and bass staff with various musical notations, including a dynamic marking of *f* and a *8va* marking.

SERP.

I've come— you see ! How are you, Trum - per - y !.....

This system contains vocal staves and piano accompaniment. The vocal parts have the lyrics "I've come— you see ! How are you, Trum - per - y !.....". The piano accompaniment includes a treble and bass staff with various musical notations.

p Trum - per - y ! *f* Trum - per - y !

p Trum - per - y ! *f* Trum - per - y !

This system contains vocal staves and piano accompaniment. The vocal parts have the lyrics "Trum - per - y !". The piano accompaniment includes a treble and bass staff with various musical notations, including dynamic markings of *p* and *f*.

Serp.

At a coun - tess you are gap - ing, So let noth - ing you be 'scap - ing, You're a - maze

The first system of the musical score. The vocal line (Serp.) is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "At a coun - tess you are gap - ing, So let noth - ing you be 'scap - ing, You're a - maze". The piano part includes a dynamic marking of *p* (piano) at the beginning.

don't con - ceal, For ev' - ry thing is cost - ly, And ev' - ry thing is real Just look at that, just look at

The second system of the musical score. The vocal line continues with the lyrics: "don't con - ceal, For ev' - ry thing is cost - ly, And ev' - ry thing is real Just look at that, just look at". The piano accompaniment continues with various chords and melodic lines. A dynamic marking of *p* (piano) is present in the piano part.

this! I do not think that I'm a - miss! Just look up here, just look down there, I rath - er

The third system of the musical score. The vocal line concludes with the lyrics: "this! I do not think that I'm a - miss! Just look up here, just look down there, I rath - er". The piano accompaniment continues with sustained chords and moving lines in both hands.

GREN.

like to see you stare! And me! And me! At me too please, be star - ing!

SERP.

Observe my no - ble bear - - ing! Shut up! fac - to - tum, do! Be

si - lent, for I can speak for two! Now ere I go a - way, I've

something yet to say, So lis - ten, pray!

Allegro.
SERP.

Tho' no more plain Ser - polette, And tho' dress'd up in grand toilette, Bv ev - 'ry one it is allowed,

That I'm not the least bit proud, For still my mem'ry will re-call, The time I had no

a tempo.

dress at all! Tho' I've rich - es quite un - end - ing, You will find me con - de - scending, You will

find me con - de - scend - ing, Call me then just as be - fore,

Serpolette, Serpolette, nothing more! Call me then just as be - fore, Serpolette, Serpolette, nothing more!

This musical score is for two systems of vocal and piano accompaniment. Each system consists of four staves: a vocal line (treble clef), a piano right-hand line (treble clef), a piano left-hand line (bass clef), and a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Call me then, just as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic contour that rises and then falls. The first system includes a piano dynamic marking 'f' (forte) at the beginning of the piano part.

Call me then, just as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

We will call her as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

f

Call me then, just as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

We will call her as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

Piano introduction for the first system, featuring treble and bass staves with chords and melodic lines.

SERP.

Silk is ve - ry fine, no doubt, But in silk, I can't kick a-bout, And grand food too I thought divine;

Piano accompaniment for the first system of the song, featuring treble and bass staves with chords and melodic lines.

Ah! my friends, I was mis-ta - ken, Ni - cer far your eggs and ba - con, Ci - der's bet - ter

Piano accompaniment for the second system of the song, featuring treble and bass staves with chords and melodic lines. The system ends with a *rit.* (ritardando) marking.

a tempo.

too than wine! Of my gran - deur I am wea - ry, And I find my town-house drea-ry. Yes! I

Piano accompaniment for the third system of the song, featuring treble and bass staves with chords and melodic lines. The system ends with a *a tempo.* marking.

find my town-house drea . . . ry! Call me then, just as be-fore,

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The vocal line begins with a melodic phrase, followed by a long note, and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Serpolette, Serpolette, nothing more! Call me then, just as be-fore, Serpolette, Serpolette, nothing more!

The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern in the left hand and more active lines in the right hand. The vocal line repeats the phrase "Serpolette, Serpolette, nothing more!"

Call me then, just as be-fore, Ser-po-lette, Ser-po-lette, noth-ing more!

We will call her as be-fore, Ser-po-lette, Ser-po-lette, noth-ing more!

The third system of the musical score. It includes two vocal parts (soprano and alto) and the piano accompaniment. The lyrics are split between the two vocal parts. The piano accompaniment continues with its harmonic support, featuring chords and moving lines in both hands.

Call me then, just as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

We will call her as be - fore, Ser - po - lette, Ser - po - lette, noth - ing more !

GERT. So, Serpolette, you have returned to us once more!

GREN. Yes, good people, her highness—

SERP. Shut up about my Highness. Well, I have condescended to see you once more. By the way, young person, there is some festival in progress here.

GERT. Oh yes! the Marquis celebrates his return from exile.

GREN. As we shall, when we open our chateau.

SERP. Will you be still? Ah! there was a person named Germaine.

GERT. Oh, she is the particular friend of the Marquis. They say—

SERP. It looks bad. I am astonished she should be so indiscreet.

GREN. It is scandalous.

SERP. Hold your tongue, sir. Go and attend to my carriage.

GREN. (*aside.*) She is an absolute tyrant. I shall not submit much longer to her intolerant airs. (*aloud.*) Your Highness's orders shall be obeyed. (*Exit GREN.*)

BAILLI. Excuse me, my lady, but I cannot listen to any charges against such a good girl as Germaine.

SERP. (*elevating eye glass.*) Ah! I recollect. The elderly person who wished to marry this Germaine.

BAILLI. I acknowledge that I made a fool of myself in trying to win, one young enough to be my grand daughter. But I maintain, Germaine is a good girl.

SERP. Well, old gentleman, the subject is beneath the notice of the noble Marchioness and Countess De Lucenay. Can any of you tell me about a certain ~~unser~~ named Gaspard?

ALL. He is crazy, my lady. (*GASP. dances insanely.*)

SERP. What a horrible creature! I shall speak to him however. Perhaps the dignity of my presence may restore him to reason. Gaspard, I say, approach me.

GASP. Why, it is little Serpolette.

SERP. No sir, you address the Countess De Lucenay.

GASP. Ah! now I remember. The Count De Lucenay, committed his daughter to my care.

SERP. Behold that daughter.

GASP. You! why, you must be crazy.

SERP. You horrible creature, it is you who are crazy.

GASP. Serpolette the daughter of the Count De Lucenay! Why it is the best joke, I have heard for a long time.

SERP. Begone, old man. Try and recover your senses.

(*GASPARD dances and sings.*)

BAILLI. Excuse the old fool, my lady. He is not responsible for what he says.

SERP. He is beneath the notice of the Countess De Lucenay, Ah! the music! the dance! just the thing for me.

BAILLI. Surely your ladyship would not condescend.

SERP. Just the very thing my ladyship will. Old man, I shall select you as a partner, but first let me sing you, one of our old Noe man songs.

THE CIDER SONG.

No. 19

SONG & CHORUS.

SERPOLETTE & CHORUS.

Moderato quasi Allegretto.

The piano introduction consists of four measures. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of eighth and sixteenth notes, with a trill on the first measure. The left hand, in bass clef, provides a simple harmonic accompaniment with eighth notes and rests.

The first line of the song features a vocal melody on a single staff and a piano accompaniment on a grand staff. The lyrics are: "Normandy pip-pin's good all o-ver, Where is the girl wont have a slice! 'Twas Mother Eve did first dis-". The piano part includes a dynamic marking of *p* (piano) in the first measure.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "cov-er, How good it was in Par-a-dise! Grapes they say, hung round her in plen-ty, O-ther". The piano part continues with similar harmonic support, including some chordal textures.

fruits a hun - dred and 'an ty! But she, I've heard, an ap - ple pre - fer'd! A jul - cy one Eve

ate the first, Or else tra - di - tion's be - lied her, And as it slaked the ia - dy's thirst, She

Allegretto.

said, "what a good thing is cider!" Live, good ci - der, drink, di - vine, 'Tis bet - ter far than

all your wine, Good for maid-en, man and boy, And good in grief and joy,.... .. grief and joy!

Live good ci - der, drink di - vine, 'Tis bet - ter far than all your wine!

Live good ci - der, drink di - vine, 'Tis bet - ter far than all your wine!

This system contains the first musical system. It includes a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are: "Live good ci - der, drink di - vine, 'Tis bet - ter far than all your wine!"

Good for maid - en, man and boy, And good in grief as well as joy!

Good for maid - en, man and boy, And good in grief as well as joy!

This system contains the second musical system. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Good for maid - en, man and boy, And good in grief as well as joy!"

This system contains the third musical system, which is a piano accompaniment. It consists of two staves (treble and bass clef) with chords and moving lines. The system concludes with a double bar line and repeat signs.

SERP.

If Eve did wrong she has my pity, For she was on - ly one year old, And in our times each maiden

pret - ty, Still likes to pluck the fruit of gold! O the flirt - ing laughter and sing - ing through the

or - chard mer - ri - ly ring - ing, Ap - ples are tost, and hearts are lost! And if a girl be

won this day, I wish good luck may be - tide her, And that both in their mo - ments gay, May

bless the in-ven-tion of cider!" *tr* Live, good ci-der, drink, di-vine, 'Tis bet-ter far than

all your wine, Good for maid-en, man and boy, And good in grief and joy,.... .. grief and joy!

Live, good ci-der, drink di-vine, 'Tis bet-ter far than all your wine!

Live, good ci-der, drink di-vine, 'Tis bet-ter far than all your wine!

Good for maid - en, man and boy, And good in grief as well as joy!

Good for maid - en, man and boy, And good in grief as well as joy!

(Enter HENRI.)

HENRI. (*clapping his hands.*) Bravo! Bravo! Excellent!

SERP. Good gracious! the Marquis to find me, a Countess, dancing the cancan.

BAILLI. My lord, I was just remarking to the noble Countess De Lucenay.

HENRI. Yes, so, I perceived, with your toes. Let me not interrupt you. So, my dear Countess, you have come back to us again.

SERP. Well, yes, Marquis. My first idea was to be presented at the court of Versailles, and the royal palace just suited me.

HENRI. Did you wish to purchase it?

SERP. Yes, but I changed my mind. I grew tired of having all the great lords of the court at my feet.

HENRI. Imploring one kind word.

SERP. Dukes, marquises, barons, all supplicants for my favor.

HENRI. Begging a single smile—

SERP. Yet I could not bring myself to forsake you all. I said if I must buy a castle, or palace somewhere, why not give Normandy the first show? Now there's yours, Marquis. What will you take for your castle?

HENRI. Well, really, it's not yet in the market.

SERP. If it should be, consider me a bidder—with all its former terrors it is dear to me as having been so long the repository of the records of my birth and station.

HENRI. Now, my friends, make yourselves at home. Monsieur Sheriff, will you act as escort for Mademoiselle to the castle, and also show all the other guests what is to be seen.

BAILLI. Ah! such an honor, with the most profound pleasure.

SERP. Oh, Monsieur, you are too kind. (*Takes his arm.*)

BAILLI. Happiness excessive. Follow me, friends. (*Exeunt Omnes except Marquis.*)

HENRI. Poor little Serpolette! What a disappointment it will be to her, when the truth becomes known. And sweet Germaine, how I have learned to love her. I must disabuse her mind, sometime, of her fancied obligations to that lying scoundrel, Grenichenx. Ah! here comes the rascal, looking like a popinjay. (*Retires up stage. Enter GREN.*)

GREN. I cannot stand this any longer. Suppose she has become a titled lady, that is no reason why she should treat me like a dog. Give me Germaine any day before her. I'll give up the Marchioness for Gaspard's niece. She thinks that I saved her life by rescuing her from drowning.

HENRI. (*coming forward.*) Indeed! So my coachman saves young ladies from drowning?

GREN. Yes, my lord, it was a most daring and successful effort on my part.

HENRI. Pray, tell me all about this wonderful adventure.

THAT NIGHT I'LL NE'ER FORET.

No. 20.

SONG.

GRENIQUEUX.

Tempo di Valse.

That night I'll ne'er for-get, ... In the late sun ray glow -

ing; In fan - cy hear I yet The long bil - low ebb - ing, flow -

ing! Whom should I see sink - ing un - der the tide, But a fair, and in - no - cent maid

en, 'Twas but a moment, I was by her side, And for shore I made, beau - ty - lad

en! Ah! she as still she lay,..... On my arm, as on a pill

rall.

low, More love - ly seem'd than fay,.... Or sea-nymph gleaming be - neath the bil - low !

Then thought I, "Ah ! if thou, wert al - ways mine as now, Life then were sweet, sweet un - to me;....

rall.

But if the heart I save, From this cold cru - el wave, May not be mine, let me die wita

thee !" Then sure a spit - it hand,..... With a gen - tle touch and tend -

er, Brought safe un - to the strand,.... That fair maid - en.... young and alen -

der! Life came back as she sigh - ed..... Her wak - ing glance met

Oboe.

mine,..... And grate - ful then she cried,..... "I and my

tempo.

life are thine,..... De - liv - er - er from the sea, For thy cour-age, I'll

love but thee!"

(Enter GERMAINE unperceived.)

HENRI. You unconceivable liar! So you claim the credit of rescuing Germaine from a watery grave. Now, here is my answer. (*Strikes him.*)

GERN. Oh, my lord, pardon! pardon! I didn't do it.

HENRI. You rascal! Don't you recollect that I was the captain of a certain vessel, which was off the coast at the time, and that I rescued the lady in question, from a watery grave, and afterwards confided her to your care. Now you claim all the credit of having rescued her.

GERN. My lord! I acknowledge all

HENRI. Now, then, you rascal, go to Germaine and acknowledge the truth, only don't mention my name. If you fail, I shall hang you from the battlements of the castle.

GERMAINE. (*rushing forward.*) Enough, my lord! then you are the preserver of my life, not this cowardly claimant!

HENRI. My dear Germaine!

GERM. I have heard all. My life is yours, begone, miserable deceiver!

GERN. Oh! I'm off. It was not an agreeable secret after all.

(Exit GERMAINE)

MY LORD-MY LORD.

No. 21.

DUET.

GERMAINE & HENRI.

Moderato.

GERM.

Agitato.

The first system of the musical score is written for a duet. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note, and then a quarter note. The piano accompaniment starts with a piano (p) dynamic and a 4/4 time signature. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The system concludes with a double bar line and a repeat sign.

My lord! my lord! my

The second system of the musical score continues the duet. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a piano (p) dynamic and a 4/4 time signature. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The system concludes with a double bar line and a repeat sign.

all - ly heart is beat - - - - ing, For oh! I feel I am your

The third system of the musical score continues the duet. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a piano (p) dynamic and a 4/4 time signature. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The system concludes with a double bar line and a repeat sign.

thrall! And that to you, I owe life, for - tune, all! My debt I

can - not help re - peat - ing !

HENRI.

You told me that a vow you

The first system of the musical score. It consists of three staves: a vocal staff (treble clef), a bass staff (bass clef), and a piano accompaniment (grand staff). The vocal line begins with the lyrics "can - not help re - peat - ing !" and then "HENRI." followed by "You told me that a vow you". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

GERM.

Your bride, a

gave..... To him who sav'd you from the wave, I claim thy hand with thy plighted vow.

The second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "Your bride, a" and "gave..... To him who sav'd you from the wave, I claim thy hand with thy plighted vow." The piano accompaniment continues with complex chordal textures and melodic fragments. A dynamic marking of *p* (piano) is visible at the end of the system.

Moderato.
K

HENRI.

ser-vant! Oh! no. my lord! And shall I at thy lot be railing, Who all these years have round the globe been

The third system of the musical score. It begins with the tempo marking *Moderato.* and a key signature change indicated by 'K'. The vocal line, labeled "HENRI.", has the lyrics "ser-vant! Oh! no. my lord! And shall I at thy lot be railing, Who all these years have round the globe been". The piano accompaniment features a more active, rhythmic pattern in the right hand and sustained chords in the left hand.

sail - ing, Sometimes sim - ple tar 'fore the mast, With biscuit hard, for sole re - past! oft pov - er -

The first system of the musical score. The vocal line is in bass clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass clef, also in one flat. The time signature is 3/4. The lyrics are: "sail - ing, Sometimes sim - ple tar 'fore the mast, With biscuit hard, for sole re - past! oft pov - er -".

- ty has been my neigh - bor, But if I've suf - fer'd, I've had my re - ward! I

The second system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues on two staves. The time signature is 3/4. The lyrics are: "- ty has been my neigh - bor, But if I've suf - fer'd, I've had my re - ward! I". There is a "Ped." marking in the piano part and a repeat sign at the end of the system.

learnt that e'en the proud - est lord, ... May give the hand to hon - est

The third system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues on two staves. The time signature is 3/4. The lyrics are: "learnt that e'en the proud - est lord, ... May give the hand to hon - est". There is a "pp" marking in the piano part and a "Ped." marking with a repeat sign at the end of the system.

la - bor! With - out a blush the proud - est lord, May mate with hon - est la -

The fourth system of the musical score. The vocal line continues in bass clef. The piano accompaniment continues on two staves. The time signature is 3/4. The lyrics are: "la - bor! With - out a blush the proud - est lord, May mate with hon - est la -".

Animato.

- bor !

Allegro Moderato.

GERMAINE.

'Tis not that I am servant low - ly, That I break vow ho - ly; Good my

lord, to your lightest wish, I'd bend me low, For love to the poor is a dow - er;

But Gaspard's niece hath cause to cow - er. Wed you whom he wrong'd! no, no, no!..... Wed you whom he

rit.
wrong'd ! no ! no ! no !.... is no !

HENRI.
Thy last word then is, no !

f

'Tis not that I am ser - vant low - ly That I break vow

For me thou art not ser - vant low - ly; Why then break vow

f

ho - - ly Good my Lord, to your light-est wish I'd bend me low,

ho - - ly ! Thou art to me..... my queen, to whom I bend me low,

For love to the poor is a dow - er, But Gaspard's niece hath cause to

Thy pure love is no - blest dow - er, And ne'er shalt thou have cause to

cow - er. Wed you whom he wrong'd No, no, no!..... *rall.* Wed you whom he

cow - er. Say not to my plead - ing then no!..... Ah! I im -

Sf

wrong'd! Ah! no, no!

plore! Say not, no!

f *p*

(Cries within. Enter SERPOLETTE, dragging GRENICHEUX by the ear. BAILLI, Peasants, etc.)

GREN. You may say what you please—I am sick of the service!

SERP. What a cowardly wretch! Look here! I am your mistress, and you must obey me!

GREN. I shan't do it!

SERP. (Boxing his ears.) There! take that, you wretch!

HENRI. Noble countess, there is some trouble here.

SERP. I should say so. This fellow says you want to hang him.

GREN. From the battlements.

SERP. Hold your tongue! I don't want a servant of mine at the tight end of a rope.

GREN. With his neck broken.

SERP. Will you ever be quiet? Now, my lord, it is a very disagreeable thing for me, a marchioness, to have a servant at the end of a rope!

HENRI. Well, I acknowledge, it is rather derogatory to your dignity, therefore, I forgive him this time, for your sake; but allow me to present an old friend of yours, Germaine—you, surely, cannot have forgotten her.

SERP. Oh, yes, I believe there was a young person of that name whom I have honored with my acquaintance; but, then, Marquis, since I have become Marchioness and Countess de Lucenay, I move in quite another sphere. (Enter GASPARD, crazy.)

GREN. Crazy Gaspard! I want to go home.

GASP. Ah, everybody thinks that old Gaspard is crazy, but he knows better. He knows all about the haunted chateau and its secrets. Ah, here is the paper that can tell all about the Countess de Lucenay's daughter. (Shows paper.)

HENRI. (Snatching paper.) What do I read! Germaine is the long lost Marchioness?

GASP. Help! Help! They rob me of my papers!

HENRI. Gaspard, look at me! I am the son of your old master, Henri de Corneville. Come, acknowledge your fault, and declare the truth. Germaine is the real daughter of the Marquis de Lucenay.

GASP. My lord! my lord! Where have I been? My head still whirls. Ah! yes, yes; now I recognize you. You are my old master's living picture! Please, forgive a poor old man! (Falls on his knees.) A poor, poor old man! And she, Germaine, is the child intrusted to my care.

SERP. You horrid old miser—who then, am I?

GASP. Why only Serpolette, the mischief-maker of the village—a peasant's daughter, that is all!

HENRI. Well, Gaspard, I'll forgive you for all, as long as you have such a sweet petitioner here.

SERP. But what is to become of me?

GREN. Please, take compassion on your humble servant!

SERP. Well, I suppose that is all left to me now.

OLD MAN! I PARDON THEE.

No. 22.

FINALE.

CHORUS.

HENRI.

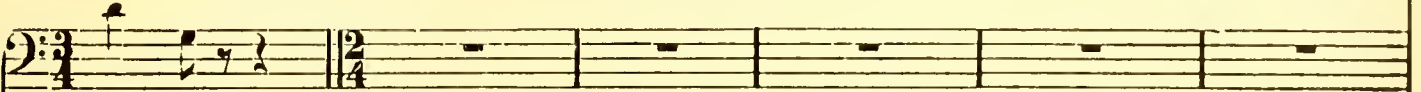
Old man! I par - don thee with greatest pleas - ure, If thou did'st

fin - ger and hoard up my gold, Here I have it back twenty fold; Germaine's my wealth, my hoard, my

SERPOLETTE.



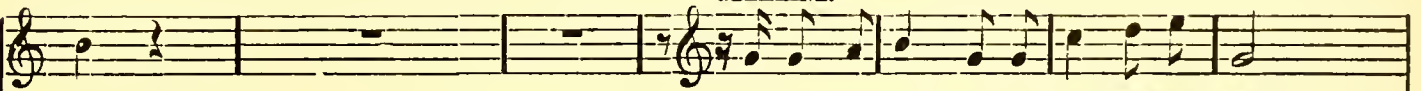
Well ! my fate's ve - ry shady, Not Marquise, nor simple la - dy, What pur - suit to follow



treas - ure !

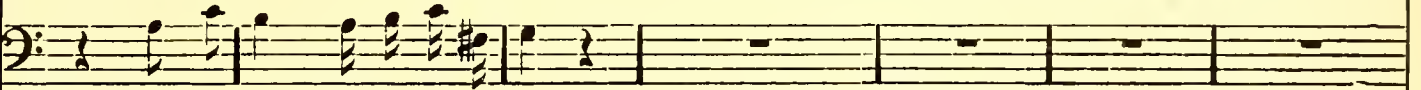


GERMAINE.

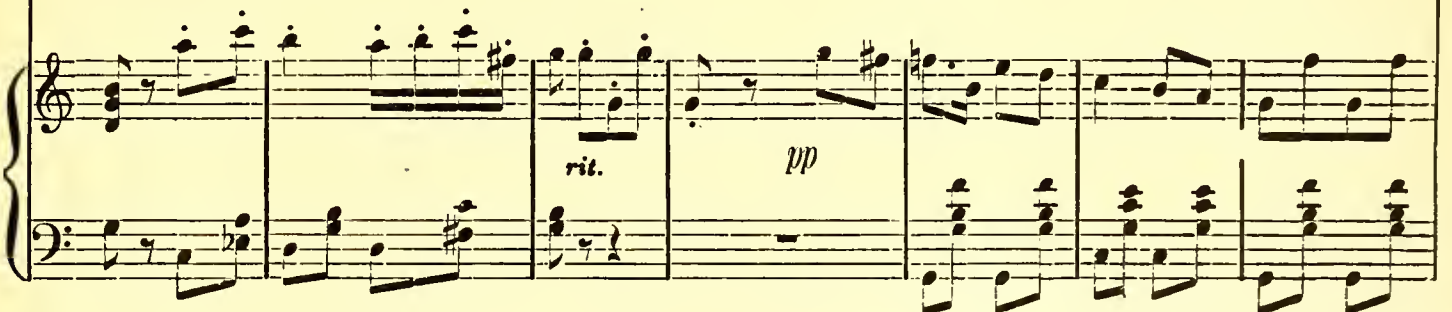


now ! LE BAILLI.

Nay ! come with me, till your fortune shall mend—



Please, your grace, come and milk the Cow !



SERPOLETTE.

GERMAINE.

GRENICHEUX.



As a servant, Eh ! As my girlhood's friend ! One thing I plain - ly see, No one asks me !



GASPARD.

Ah! the bells ring! I am glad! They are my friends, nor drive me mad!

Ah! the bells ring!

Ah! the bells ring!

The score for GASPARD. consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piece is divided into four measures. The first measure contains the lyrics 'Ah! the bells ring!'. The second measure contains 'I am glad!'. The third measure contains 'They are my friends, nor'. The fourth measure contains 'drive me mad!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

HENRI.

Dost thou un - der - stand, my Ger - maine, Why floats that chime now o'er the dells?

The score for HENRI. consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The piece is divided into four measures. The first measure contains the lyrics 'Dost thou un - der - stand, my Ger - maine,'. The second measure contains 'Why floats that chime now o'er the dells?'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

Gladness in that voice rings a - gain,.... For 'tis a sound, love, of marriage bells!

This block contains the continuation of the musical score for HENRI. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The piece is divided into four measures. The first measure contains the lyrics 'Gladness in that voice rings a - gain,....'. The second measure contains 'For 'tis a sound, love,'. The third measure contains 'of marriage bells!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

Ring! ring out far and wide! For our lord and for his bride!

Ring! ring out far and wide! For our lord and for his bride!

Ring! ring out far and wide! For our lord and for his bride!

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

GERMAINE.
Moderato.

Dear friends of my youth— think not we are part - ed, Here where I have liv'd, I

The piano accompaniment for Germaine's part features a treble and bass staff. The treble staff has a melody with some chromaticism, and the bass staff provides a steady accompaniment with chords.

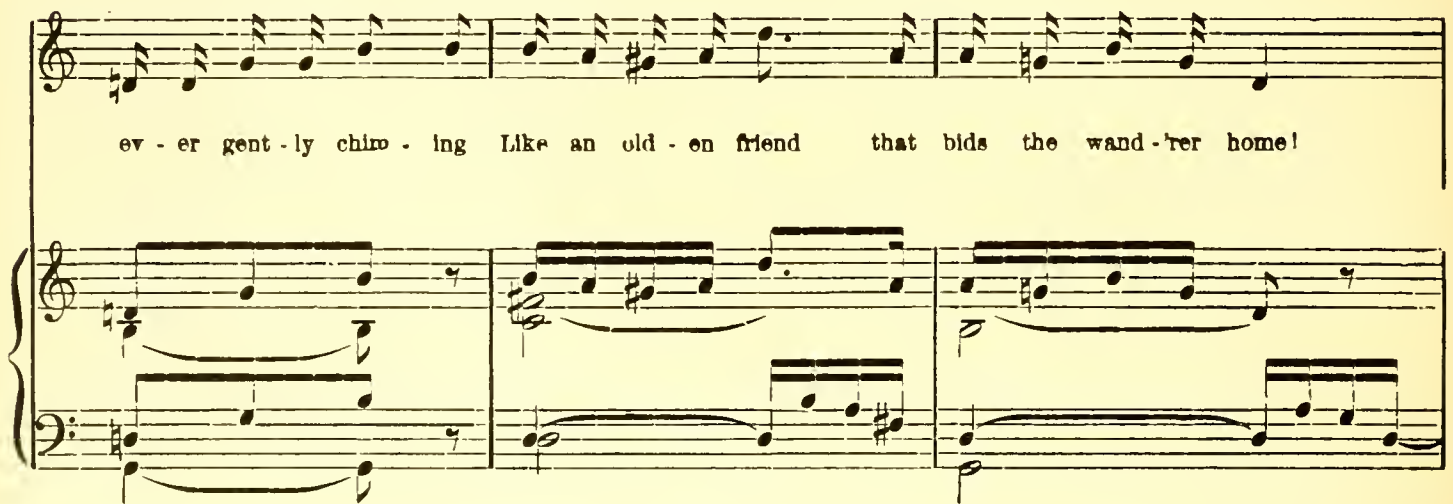
ev - er hope to dwell! No - ble I may be yet not more true heart - ed,

This block continues the musical score for Germaine's part and piano accompaniment, maintaining the same notation and structure as the previous section.



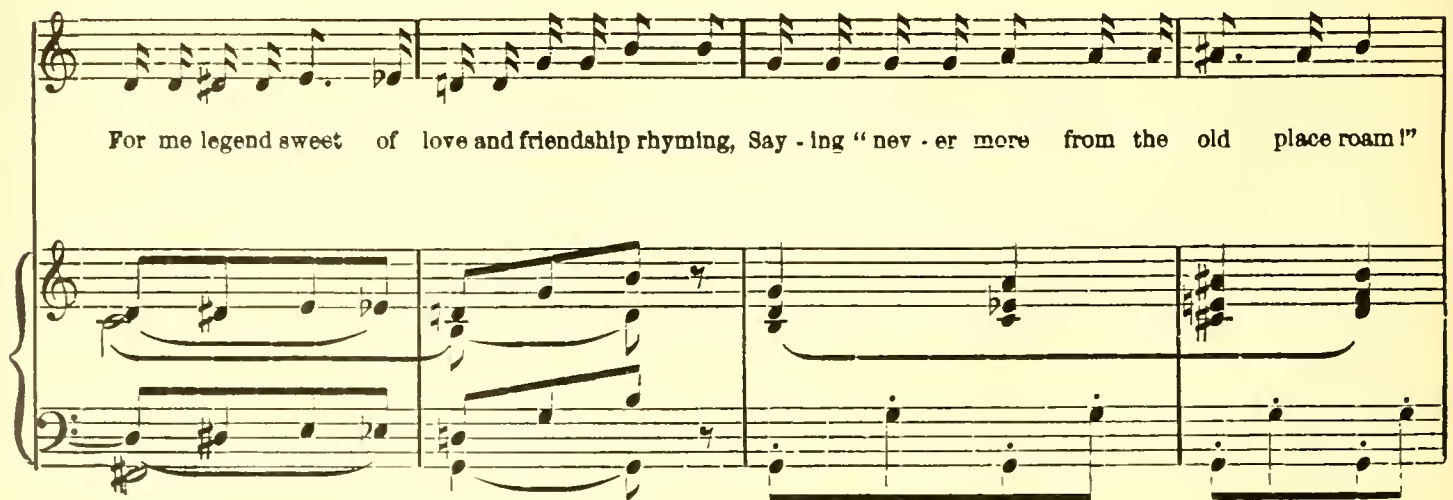
Than the lit - tle Germaine whom you lov'd so well! Hark! the hap - py bell!....

The first system of the musical score. The vocal line (treble clef) begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including a half note and a quarter note.



ev - er gent - ly chim - ing Like an old - en friend that bids the wand - rer home!

The second system of the musical score. The vocal line continues with eighth notes and a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and a steady bass line in the left hand.



For me legend sweet of love and friendship rhyming, Say - ing "nev - er more from the old place roam!"

The third system of the musical score. The vocal line concludes with a half note and a quarter note. The piano accompaniment features a final chord in the right hand and a steady bass line in the left hand.

CHORUS.

Say - ing "Nev - er more from the old place roam!" Ding dong, ding dong, ding dong,

Say - ing "Nev - er more from the old place roam!" Ding dong, ding dong, ding dong,

Say - ing "Nev - er more from the old place roam!" Ding dong, ding dong, ding dong,

ding dong, ding dong bell! So the le - gend run - neth, So the old men tell,

ding dong, ding dong bell! So the le - gend run - neth, So the old men tell,

ding dong, ding dong bell! So the le - gend run - neth, So the old men tell,



Ding dong, ding dong, ding dong, ding dong, ding dong bell ! When the long lost heir re - turn-eth will clang the bell !



Ding dong, ding dong, ding dong, ding dong, ding dong bell ! When the long lost heir re - turn - eth will clang the bell !



Ding dong, ding dong, ding dong, ding dong, ding dong bell ! When the long lost heir re - turn-eth will clang the bell !



Curtain.



THERE'S MAGIC MUSIC.

LOVE, THE MINSTREL

Introduced Song.
No Orchestral Parts.

SONG AND CHORUS.

Tempo di Valse.

mf

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with a trill on the first note and a bass line in the left hand with a steady eighth-note accompaniment.

meno mosso.

pp sempre.

There's mag - ic mu - sic in my bo - som beat - ing, But

The first system of the song and chorus. The vocal line begins with a trill on the first note. The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment.

whence the mu - sic comes I can - not tell; Yet sweet the word - less song it

The second system of the song and chorus. The vocal line continues with a trill on the first note. The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment.

a piacere.

keeps re - peat - ing, Un - til I seem to know its mean - ing well! No

col canto.

The third system of the song and chorus. The vocal line continues with a trill on the first note. The piano accompaniment is in the left hand, featuring a steady eighth-note accompaniment. The system ends with a fermata on the final note.

soft - er lul - la - by will hush the flow - ers, By zeph - yr blown at close of day. No

dolce.

gentler strain e'er woke the sleeping bow - ers, When love-birds warble on.... the spray! Ah.....

Ped. *

Vals.

Love, the min - strel thou!..... I know the sing - er now,..... And

p

love is yet love's song..... Love me dear - ly, love me long!..... Ah yes,

*ad lib. con Chorus.**Solo.**ad lib.*

Love, the min - - strel thou ; I know the

mf SOPRANI. *uniss.*

mf

sing - - er now, ... And love is yet love's

cres.

song, ... Love me dear - - ly, love.... me long.

Love me long.

f

2d Verse. I

fear not now the lead-en hand of sor-row, 'Twill pass as light-ly as a summer's night; For

a piacere.
love's di-vi-ner song brings on the mor-row, As sure-ly as the dawn leads on the light. The
col canto.

ten-der song that hope is ev-er sing-ing, The ru-dest wind can nev-er still, And
dolce.

sure the com - fort that strain aye is bring - ing, With joy the heart to cheer and thrill. For.....

Ped. *

Valse.

Love, the min - strel thou!..... I know the sing - er now,..... And

p

love is yet love's song..... Love me dear - ly, love me long!..... Ah! yes,

ad lib.

Love, the min - - strel thou;..... I know the

mf

ad lib.

First system of a musical score. It consists of two vocal staves and a piano accompaniment. The key signature has two flats (B-flat major). The vocal parts have lyrics: "sing - . er now,..... And love is yet love's". The piano part features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. A "cres." marking is present in the piano part.

sing - . er now,..... And love is yet love's

Second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: "song,..... Love me dear . . ly, love.... me long." and "Love me long." The piano part continues with a similar texture, featuring a melody in the right hand and accompaniment in the left hand.

song,..... Love me dear . . ly, love.... me long.

Love me long.

Third system of the musical score, concluding the piece. It features the final measures of the vocal and piano parts. The piano part ends with a final chord in the right hand and a sustained bass line in the left hand.

page 16 - singing
36 - speaking
50 - speaking
80 - "
186 - "
189 - "
200 - "

